

FORMAL ANALYSIS OF INTONATION:
The Case Of The Kuwaiti Dialect Of Arabic

By

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DEDICATION

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ABSTRACT

A formal analysis of intonation is carried out in this study, which involves an investigation of the intonation system of Kuwaiti Dialect of Arabic (KDA). Following the prosodic framework established in Britain in general and Crystal's theory in particular, intonation is viewed here as a unitary system: tonality, tonicity, and tone. Each system is individually considered (chapters four, five, and six). This study consists of six chapters.

The introductory chapter (one) is made up of four distinct parts. After a brief discussion of the importance of intonation in speech, part one gradually presents the progress of knowledge in the field of intonation starting from the very early and hence impressionistic treatments until the most recent and hence adopted phonological/phonetic approach. The language under investigation is phonologically and morphologically explored in part two. Part three explicitly states research objectives, the scope of the investigation and the data, and the methodology upon which the study is based. The final part of chapter one is devoted to an independent account of Arabic intonation.

Chapter two discusses different prosodic features, such as; loudness, duration, tempo, and pause, and assesses their contribution to intonational contrasts. It also explores the physical nature of pitch as the prime component of intonation.

The major functions of intonation are discussed in chapter three, where it is concluded that intonation is multi-functional.

Chapter four is exclusively devoted to a consideration of the grammaticality of tonality. It is concluded here, as supported by statistical investigation, that a KDA speaker paragraphs his flow of speech by means of intonation in such a way as to correspond with the structure of elements of clause rather than it being the case that "one clause is one tone group" as suggested by Halliday (1970).

Chapter five discusses the communicative importance of tonicity in speech. The position of tonicity is thoroughly examined and related to the informational and grammatical constructions of the utterance in which it occurs. It is concluded that tonicity in KDA is unpredictable, and that the nucleus is position-free. Tonicity is mainly determined by the speaker's assessment of which segment (segments) to focus as guided by the nature of his message.

Chapter six answers questions which are fundamentally related to the physical movement of pitch which constitutes the tone system of KDA. Functionally, pitch contour types are

related to their concomitant sentence types. A bidirectional method is applied in analysing the KDA tone system; on the one hand, the 'kinetic' and 'static' movements of pitch are phonetically investigated, and on the other hand, pitch contours are phonologically grouped and functionally related through their syntactic relevance to sentence types. It is then concluded that: (a) KDA has five basic tones; rise, fall, level, rise-fall, and fall-rise, and (b) the distribution of pitch contours as related to sentence types is hardly systematic; while the unmarked/marked distinction is clear with an overwhelming frequency in declaratives (fall) and interrogatives (rise), it is certainly less obvious in the case of exclamations and totally absent in the case of commands.

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TRANSCRIPTIONAL CONVENTIONS

The followings are symbols which are constantly used in the transcription of the data. As we take prosody to be our main focus throughout this thesis, segmental description is kept to a minimum, especially in those cases where it is believed to bare no major difference in the analysis. The symbols are arranged according to the Arabic alphabetical order. Some numerals and capital letters are used rather than the usual manual notations. For example, the capital letter (H) is used for the voiceless pharyngeal fricative as in /Hariim/ 'women', instead of underlining the lower-case 'h', or 'h' with dot underneath.

i. CONSONANTS

<u>Symbols</u>	<u>Phonetic Values</u>
ʔ	glottal plosive, e.g. /laʔannu/ 'because', short when occurring in initial position, e.g. /ʔassinamaa/ 'cinema'.
b	voiced bilabial plosive, e.g. /bas/ 'enough'.
t	voiceless dento-alveolar plosive (non- emphatic), e.g. /ta9baan/ 'tired'.
<u>th</u>	voiceless interdental fricative, e.g. /thalaathah/ 'three'.
j	voiced palato-alveolar affricate, e.g. /jamiil/ 'beautiful'.

<u>Symbols</u>	<u>Phonetic Values</u>
g	voiced velar plosive, e.g. /gaal/ '(he) said'.
H	voiceless pharyngeal fricative, e.g. /Haraaj/ 'auction'.
x	voiceless uvular fricative, e.g. /xaalii/ 'empty, my uncle'.
d	voiced dento-alveolar plosive (non-emphatic), e.g. /dalaal/ (name).
6	voiced interdental fricative (non-emphatic), e.g. /haa6aa/ 'this (pointing)'.
r	voiced ^{palato} alveolar (trill and tap), e.g. /raaH/ '(he) went'.
z	voiced dento-alveolar fricative (non-emphatic), e.g. /zain/ 'adverbial response signalling agreement, good'.
s	voiceless dento-alveolar fricative, e.g. /sin/ 'age, tooth'.
\$	voiceless palato-alveolar fricative, e.g. /\$aari9/ 'street'.
C	voiceless palato-alveolar affricate, e.g. /Camm/ 'how much'.
S	voiceless dento-alveolar emphatic fricative, e.g. /Sadmah/ 'shock'.
D	voiced dento-alveolar emphatic plosive, e.g. /HaDar/ '(he) arrived'.
T	voiceless dento-alveolar emphatic plosive, e.g. /Tala9/ '(he) went out'.

<u>Symbols</u>	<u>Phonetic Values</u>
Z	voiced interdental emphatic fricative, e.g. /Zahar/ '(he) appeared'.
9	voiced pharyngeal fricative, e.g. /9umrii/ 'my age'.
G	voiced uvular fricative, e.g. /Gaalii/ 'expensive'.
f	voiceless labio-dental fricative, e.g. /faahim/ '(you) understand'.
q	voiceless uvular plosive, e.g. /waqa9/ '(he) fell dawn'.
k	voiceless velar plosive, e.g. /kalaam/ 'speech'.
l	voiced dento-alveolar lateral, e.g. /laa/ 'no' and emphatic e.g. /9abdallah/ (name).
m	voiced bilabial nasal, e.g. /maani9/ 'objection'.
n	voiced dento-alveolar nasal, e.g. /naam/ '(he) slept'.
h	voiceless glottal fricative, e.g. /hamm/ 'also, worry'.
w	voiced bilabial semivowel, e.g. /waaHid/ 'one'.
y	voiced palatal semivowel, e.g. /yaa-i/ 'coming'.

ii. VOWELS

- | | |
|----|------------------------------------------------------------------|
| a | short half/open central (to back), e.g. /kalb/ 'dog'. |
| aa | long half/open central (to back), e.g. /kalaam/ 'speech'. |
| i | short half/close front, e.g. /min/ 'from'. |
| ii | long half/close central/front, e.g. /9iid/ 'feast'. |
| u | short half/close back/central rounded, e.g. /?umm/ 'mother'. |
| uu | long half/close back/central rounded, e.g. /yaguul/ '(he) says'. |

iii. LENGTH OF SEGMENTS

Both long vowels and double (geminate) consonants are produced with longer duration than their single counterparts. In these cases we use double letter symbols to stand for lengthy segments. The segment which is represented by double letter symbol doesn't necessarily twice as long as the single letter segment.

iv. INTONATION SYMBOLS

- | | |
|-------|------------------------------------------------------------------------------------------------------------------------|
| // | intonation group boundary. |
| _____ | (underlining) indicates nucleus position. |
| ... | pause (filled and silence). |
| A (n) | 'A' represents a reference to a text, and (n) represents the sequence number of the intonation group within that text. |

CHAPTER ONE

THEORETICAL BACKGROUND, DATA, AND METHODOLOGY

1.1 Introduction

This introductory chapter has a number of aims: (a) It attempts to provide a chronological account of the study of intonation. (b) It highlights the relevance of segmental aspects of Kuwaiti Dialect of Arabic (KDA). (c) It accounts for the scope of the analysis, the nature of its corpus, and the methodology upon which the analysis is based. (d) Independently, it illustrates chronologically the importance of intonation in Arabic, and accounts regionally for some contemporary analyses of Arabic intonation.

With these fundamental aims in mind, the present chapter is implicitly divided into four main parts. The first part gradually introduces the reader to the field of intonation by providing a chronological illustration of the way in which the intonation pattern of language has been approached, starting from the very early and hence impressionistic treatments until the most recent views of intonation. Intonation and other prosodic features are discussed in the following chapter. Chapter three deals with the functional aspects of intonation. In an attempt to avoid unnecessary repetition, we integrate the theoretical discussion of the three subsystems of intonation (tonality, tonicity, and tone) within the parts

where they have been individually applied to the language under investigation (cf. chapters four, five, and six).

The second part of this chapter deals exclusively with the language under investigation. It explicitly identifies KDA, and then goes on to explore the most relevant phonological and morphological aspects of the language to its intonational investigation.

The third part of this chapter illustrates research objectives, the scope and the limitations of the investigation and the data, and the methodology upon which the study is based.

The final part is devoted to an independent account of Arabic intonation. An attempt is made here: (a) to portray the importance of intonation in the Arabic language, and discuss some misconceptions made by some linguists in this regard; and (b) to discuss some regional and contemporary analyses of Arabic intonation.

1.2 The Importance of Intonation In Speech

This introductory section will briefly outline the fundamental role that prosody, in general, and intonation specifically plays in speech. The aim, here, is to put the reader in the picture of 'why intonation is worth taking note of'.

Before we indulge in the discussion of how speakers may manipulate the pitch of their voice to achieve certain communicative goals, let us start with a theoretical and hence

fundamental question; what would speech look like without prosody? Research in the field of experimental phonetics, in general, and speech synthesis-by-rules, in particular, clearly reveals the fact that prosodic features are essential for a coherent perception of speech. When, for example, words are synthesised individually, and by means of assembling speech they are concatenated without pauses in such a way as to form an utterance, the listener is not able to fully understand the intended message. By means of adding certain synthesised pitch contours and inserting acceptable forms of pausing, the intelligibility of the message is improved gradually (Young and Fallside (1980)). In this experiment, the authors show that it is not only the fundamental frequency which contributes to the comprehensibility of speech but also other prosodic features such as timing, loudness, and pausing. Another aspect of prosody, which is related to the distinction that can be made between speakers based upon hearing their voices, is examined experimentally by Abberton and Fourcin (1978). They find that listeners are able to identify speakers solely on the basis of the fundamental frequency rate. A radical finding, with regard to the place of prosody in speech, is reached by Wingfield (1975) who argues that prosodic features tend to show a strong resistance to noise. More specifically they are probably the aspects of speech waveforms most resistant to noise. He finds that even when words are hardly recognised, under certain noise conditions prosodic features continue to be perceived in a relatively

normal manner. It is, henceforth, reasonable to conclude that a prosodic feature such as intonation is an essential part of any coherent perception of speech.

When we speak, we communicate information. This act of communication is not only achieved through our choice of words, or the order in which we put these words, but also through our use of intonation; i.e. where we pause, what word (or group of words) we choose to make more prominent than others, and what type of pitch contour we put on these words. No language that we know of is spoken in a monotone. That is to say, intonation is not a decorative supplement or an addition to speech. Rather, it is an essential part of spoken language which functions, among other things, as a communicative device which adds another dimension of semantic interpretation to the speech stream. It is the part of the speech stream which allows an utterance to be interpreted as either a question or a statement by means of assigning it a certain pitch contour. It is also that part of the speech stream which signals certain bits of the message as being more informative than others by means of assigning them the prominent pitch of the contour. It is also a means by which we paragraph our speech stream into meaningful^w and communicatively coherent blocks.

Although intonation is an essential part of the spoken form of language, it receives relatively little attention in the study of language. Whenever there is a tangible treatment of intonation, it tends to fall outside the theoretical

mainstream of linguistics. As we will argue in (2.2) below, one of the possible explanations of this state of affairs is that intonation is not as simple to study as the segmental aspects of speech. Another explanation may be related to the nature of spoken discourse. It has long been acknowledged that the written form is more permanent and manageable than its spoken counterpart. It may be the case that written texts are more visible and hence more describable than speech (though the two forms may arguably said to share some features especially in cases where written punctuation is believed to have melodic value). This may have affected the conceptions of some linguists and caused research in the field of prosody to lag behind.

As we will argue later in this chapter, there are four major acoustic components which form the prosody of speech. They are: the rate of the vibration of the vocal cords (fundamental frequency as a component of pitch), pause (a component of speech segmentation), duration or timing (a component of rhythm), and loudness (which corresponds roughly to stress). By and large, it is the pitch pattern over time which gives the utterance its intonation structure. As argued in (1.3.6) below as well as in chapter two, the manner in which these prosodic features interact is not one-to-one. That is to say, it is not the case that each prosodic feature is totally and individually responsible for producing the associated function in speech. Rather more than one prosodic feature may physically team up to perform a particular

function. The most relevant feature, therefore, is the one which the said function is normally associated with.

Furthermore, these prosodic features are perceptually and linguistically interpretable only in relation to each other and with reference to other segmental components of speech.

1.3 The Study Of Intonation

This section and its succeeding subsections provide a chronological account of some, though not all, of the relevant studies that illustrate the impressionistic, the pedagogical, and the modern approaches that have been used to analyse intonation. The aim is to give a survey of the development of the subject. A critical evaluation, which cuts across these approaches, will be incorporated within the analysis of each approach.

1.3.1 Preliminary

Throughout the early prosodic studies the term 'intonation' is rarely used to refer to pitch alone. Prosodic features, like loudness and duration, are sometimes included in what used to be cited as the intonation system of the language. The early conceptual definition of intonation, which will receive special attention in the succeeding subsections, is substantially different from some current definitions such as the one adopted in this research, which is reserved exclusively for formal contrasts due to physical pitch features.

How many prosodic features are needed to determine the intonation structure of a language is a matter of dispute. Indeed the issue becomes more and more debatable, especially if we account for the role that intonation proper plays in language communication. One of the primary attempts to state the function of intonation was made by DeLattre (1963:179), who states that:

"Intonation is the salt of an utterance. Without it a statement can often be understood, but the message is tasteless and colourless."

Bolinger (1964) places the function of intonation on the edge of a language. Prague School Linguists, as well as Halliday, on the other hand, relate the information structure of a language to its intonation system ("In English, information structure is expressed by intonation." (Halliday 1970: 162))

As early as the seventeenth century intonation and grammar were considered to go hand in hand. This interdependence of intonation and grammar can be found in the work of Butler (1634) (as cited in Crystal (1969)) who links sentence types to tone types of English. This view has persisted to the present era, e.g. Halliday (1967^b), states that, "English intonation contrasts are grammatical." Crystal (1964-9) suggests that speech segmentation by means of intonation correspond to elements of clause structure rather than to the clause as a whole. Most recently, Cruttenden (1986:79) claims that "syntactic cohesion is generally stronger within an intonation group than across intonation-

group"

'It is not what she said, it is the way she said it'.

This attitudinal theme has been pursued by some scholars like O'Connor and Arnold (1961:2) who state the following:

"... the phrase 'thank you' may be said with one tune which makes it sound genuinely grateful, and with a different tune which makes it sound rather casual. Now if a foreign learner unintentionally uses the casual form when an English listener feels entitled to the other one, then the listener may get a very bad impression, since he will probably assume that the casual effect given by the tune was the one which the speaker deliberately set out to give."

So far we have introduced some of the major attempts to link the intonation with some other aspects of language. These links will be chronologically explored below in three major approaches to intonation; the impressionistic, the pedagogical, and the 'modern'. In the following subsections, we will shed some light on the main characteristics of each approach.

1.3.2 The Impressionistic Approach

As far as the English language is concerned, it is agreed by many scholars that John Hart's book: 'The Opening of the Unreasonable Writing of Our Inglish Tounge' (1569), is the earliest discussion of the melodic structure of the language. In this book, Hart claims that English has six different types of stress (Danielsson (1955:147)). They are; the sharp

'tune' (primary stress), the flat 'tune' (weak stress), the circumflexed time (length), the turner passion (deletion), the joiner passion (assimilation), and the sunderer passion (de-diphthongisation). This general notion of stress corresponds to what we refer to as prosody. If this study has a value, it signifies an early recognition of the importance of English prosody. Hart's later work delineates a further step in the analysis of English intonation. He, then, identifies some intonational punctuation markers for some sentence types like questions, exclamations, commands, etc.

Following Hart's attempts many researchers contributed to the study of intonation. Butler (1633) identifies two main tones of English (rise and fall), Flint (1740) studies the stress-contrast in English, Steele (1775) and Walker (1787) are responsible for the initial distinction between pause and pitch, although their primary goal was to give guidance to those wanting to speak or read the language⁽¹⁾. People like Sheridan (1796), Thelwall (1812) and Odell (1806) follow Steele's empirical methods to emphasis the distinction made between 'natural' and 'instituted' tones (universal and language specific respectively). Bell (1886) writes a complex system of tone notation which include seven basic types of tones, but the intonation unit remains undefined. Bell's intonation unit is presumably equivalent to a word.

Among the most important early landmarks in the field of intonation is Sweet's distinction between 'word-intonation' languages (tone languages) and 'utterance-intonation'

languages (non-tone languages); In this regard, he states that:

"... the intonation in primitive languages ... Sanskrit, Greek, and other Arian languages is fixed in each word....In the more highly developed living Arian Languages ... the intonation is not bound to any one syllable of a word, but is used to modify the meaning of the utterance as a whole ..."

^{a 6}
(ibid:32)

In addition, Sweet recognises "a strong natural connection between" stress and intonation. With regard to the English tone system, he identifies three primary 'tunes'; rise, fall, and level, and two compounds; 'compound rising' and 'compound falling'. The approach that he uses is close to Bell's, with no clear definition of the intonation unit. For the first time, however, the function of intonation is considered and tone is associated with the grammatical component of the language, e.g. the rising in question, the falling in answers, commands...etc. With no further explanation, Sweet distinguishes three key registers: 'high', 'middle' and 'low' and relates them to attitudinal factors, i.e. 'unmarked key', 'joyful emotions' and 'sadness' respectively.

As the analyses developed in the field of English intonation Edward Sapir (1921:47) wrote:

"All that part of speech which falls out of the rigid articulatory framework of language, is not speech in idea, but is merely a superadded, more or less instinctively determined vocal complication inseparable from speech in practice. All the individual colour of speech—personal emphasis, speed, personal cadence, personal pitch—is a non-linguistic fact ..."

It is clear from the aforementioned statement that pitch is considered to be paralinguistic. Some linguists might agree with Sapir in excluding 'voice set' from linguistic study, but if it is proposed to exclude also prosodic features including intonation then we, as presumably almost all modern linguists, would strongly object.

It is not true to say that no attempt is made to identify some of the pitch features in these early analyses, but the identification is incomplete and hence we are justified in labelling such attempts 'impressionistic'. To sum up, throughout the impressionistic approach there is a tangled sketch of the typical characteristics of pitch patterns with little or no link to their functions. The importance of stating such speech features is hardly deniable, but the account of their function, in these early attempts, tends to be superficial.

1.3.3 The Pedagogical Approach

The systematic approach to intonation study that has been and is still being pursued is the outcome of the pedagogical attempts that have been conducted since the early part of the

nineteenth century. Most of the literature on intonation that dates from the nineteenth century up to very recent times is pedagogical in intention. It has been produced with the foreign learner in mind.

We do not want to underestimate the importance of the pedagogical approach. On the contrary, we would emphasise the fact that the sound system of any language is an essential component for learning that language. Consider the following examples:

- (1) \
 increase (v.)
- (2) \
 increase (n.)
- (3) John left directions for Mary to follow
- (4) Jack has directions to follow

With all the grammatical and the lexical help, the foreign learner will not be able to understand/produce these words and clauses without appropriate exposure to both the segmental and non-segmental aspects of English. The word 'increase' might be pronounced by a foreign learner with accentuation of the first or the second syllable. A native speaker of Arabic, for instance, would find it difficult to distinguish the two possible interpretations of (3) and (4) above '2'. While his mother tongue makes the corresponding distinction in grammatical terms (by the use of a coreferential pronoun), English disambiguates the two meanings by modification of

pitch.

Misinterpretation, which is the expected result of mislearning, is a problem that has puzzled linguists since the nineteenth century. Gimson (1975:12) writes;

"The pronunciation of a second language poses problems of a different kind from those which we face when we learn our first language. In the latter case, we are exposed to the sound of the language throughout every day ... When we embark upon the acquisition of the pronunciation of a second language, the first requirement is to overcome the pronunciation prejudices which have become instilled in us ... Before we try to produce sounds which are new to us, it is therefore essential that we should perceive the differences between the sounds in the new language."

The pedagogical significance of intonation has been the theme of many linguistic analyses since the nineteenth century. Among the well known studies in this field is Armstrong and Ward's analysis (1931). Their main claim is that pitch is the main factor through which emphasis in spoken discourse is achieved. The correlation between pitch and stress is recognised as establishing the accentual unit. They think for practical reasons that the foreign student must always remember that "if the intonation is right, the stress doesn't greatly matter" (p.3). This claim is not totally correct, but it signals the motivation for this early type of analysis. Armstrong and Ward's text is considered to be the first systematic handbook. Their pedagogical approach was very useful at that time and establishes the main trend

thereafter. Because of the effectiveness of their approach in teaching English as a second language, Daniel Jones (1956) duplicates, with more illustration, their methodology in his famous book 'Outline of English Phonetics' which has an identical goal.

Palmer (1922) is always cited as the second pioneer of the pedagogical approach. His analysis is centred in such a way as to set up an easy-to-follow system of English intonation which both teachers and students of English as a foreign language can use. Palmer recognises three subdivisions of an intonation group; 'head', 'nucleus' and 'tail', each of which is divided into subsections and combines in various ways (cf. 6.3.4). Nuclear might be either falling, high-rising, falling-rising, or low-rising. Head consists of four types: inferior, superior, 'scanden' and 'heterogeneous'. Palmer's system is expressive, though we consider it to be complicated. The significance of his intonation system is established by its pedagogical usefulness.

It is, of course, of little or no help to the foreign learner if the analysis of a language merely describes its system of tone. Therefore, linguists who attempt to analyse English intonation with a foreign learner in mind have implicitly enriched their analyses with usable teaching/learning techniques which also have a comparative value. When a foreign learner meets a new intonation pattern, he/she will automatically compare it with his/her own mother tongue; if it matches, then it will be spontaneously acquired.

and if it differs then more learning effort is needed.

To sum up, the teaching of English Language to native speakers of other languages has been expanded on numerous occasions, especially during the post-war period, and intonation studies have gone hand in hand with English language teaching. In works such as Lee (1956), O'Connor (1955), Schubiger (1958), Kingdon (1958) and O'Connor and Arnold (1961) the central orientation, namely the pedagogical approach, is preserved and generally speaking the methodological descriptive framework is also unchanged with little contribution to the field of experimental intonation.

One should not overlook the two types of meaning that have been recognised as being conveyed through intonation in the pedagogical framework. The first is the meaning that is related to sentence type (e.g. falling contour indicates statement, and rising signals question, etc.), while the second is the attitudinal meaning which the contour may indicate, such as surprise, doubt, anger, etc. Other aspects of the communicative function of intonation are hardly acknowledged within the pedagogical framework.

1.3.4 The 'Modern' Approach

We should not underestimate the important contribution of these early attempts whose purpose was to describe pitch patterns. However, intonation analysis did not become systematic until the present century. Most of the early studies that have been consulted were geared towards a

descriptive account of the physical features of the utterance, which illustrate the melodic structure of a language rather than an analysis of its functional (communicative) values.

We concluded earlier that the impressionistic scholars were able to identify some of the typological characteristics of the pitch pattern. They, however, fail to establish pattern-function connection. The association of sentence meaning with contour type is the result of the pedagogical approach.

It is worth noting the fact that while we may call the following attempts 'modern' or 'theoretical', this does not necessarily mean that the previously mentioned studies have no theory about intonation. It is, also, reasonable to say that the modern and the pedagogical attempts show significant overlap especially with regard to the meaning and the physical characteristics of the intonation structure. In the following, we shall consider the 'modern' analyses of intonation under three headings: Physiological, Semantic/Grammatical, and Phonetic/Phonological. The studies that we will cite are not necessarily discussed in chronological order. Nevertheless, they provide an explicit illustration of the development of the subject. Many researchers would prefer to compare the American approach with the European approach when they come to discuss the modern theoretical approaches to intonation, i.e. pitch level versus pitch contour analysis (cf. 2.4.1 and 2.4.2). The conclusion which might be drawn from such a characterisation would be

either that American linguists are over-formal and arbitrary in their approach, or that the European studies are theoretically short. There is some truth on each side, but one may want to remember that the so-called American approach tends to be too instrumental, the European, on the other hand, is generally functional. Therefore, the comparison is inappropriate.

1.3.4.1 The Physiological Orientation

The method which we will start with is called 'breath group'. This method goes back as far as the beginning of this century when Sweet (1906:45) wrote;

"The only division actually made in language is that into 'breath-group'. We are unable to utter more than a certain number of sounds in succession without renewing the stock of air in the lungs."

Lieberman (1967:38) maintains the same physiological trend. On the basis of physiological, acoustic, and perceptual criteria, he was able to hypothesise that;

"... there is an innate physiological basis for the 'shape' of the normal breath-group that seems to occur in so many languages, ... and ... the chief function of the normal breath-group is to segment the speech signal into sentences."

It is quite clear that Lieberman's work is based on the fact that the fundamental frequency of phonation and the acoustic amplitude fall at the end of the sentence. The physiological

explanation for this phenomenon is that subglottal air pressure falls at the end of expiration, especially if there is no increase in the tension of the laryngeal muscles, and the fundamental frequency of phonation also falls. For Lieberman, human beings produce intonation patterns in terms of marked and unmarked breath groups. The unmarked breath group is innately determined, as he writes;

"The infant, like the adult, initiates phonation by bringing the vocal cords inward from their open breathing position and expelling air from his lungs ... the infant does not precisely control the tension of his laryngeal muscles once phonation starts."

(ibid:43)

The unmarked breath group is manifested in the normal tension of the laryngeal muscles, the result of which is the falling off of air at the end of each 'neutral' breath which is due to the air pressure that comes from the lungs. Marked breath group, on the other hand, is due to a deliberate increase in tension of the laryngeal muscles which causes some kind of modification of the falling off of air at the end of each monitored breath group. This increase or decrease in the tension of the laryngeal muscles causes shortening or lengthening of the duration of the breath group. Hence, a sentence may be uttered in two or more breath groups and also two or more sentences may be uttered in a single breath group.

1.3.4.2 The Semantic/Grammatical Orientation

The second method is the 'sense group'. This is well established among linguists who view the intonation structure of a language as corresponding to its minimal grammatical meaning. Sense groups are the intonation chunks that have structural as well as meaningful unity (Kingdon 1958). The initial idea behind this sort of linguistic view is that the intonation pattern of any language serves mainly to make meaning clear, thus the discussion is based upon the intonation sense (meaning) group.

A one-to-one relationship has been established between intonation group and sense group. Armstrong and Ward (1931:25) write that "connected speech consists of sense-groups (either one or a series), each of which is an intonation group".

The correlation between intonation group and sense group may not always have meaningful reality, because a person may pause, breathe, rethink or even re-emphasise by means of repeating some parts of his utterance for a number of reasons. In addition, a person may produce one or more sentences in a single intonation group. Consider the following examples for illustration of this '3':

(5) // wain raaH-addraiwił // ?abi-aguul lih //yijiib
-ihduumii //

(6) // wain raaH-addraiwił // ?abi-aguul lih yijiib
-ihduumii //

(7) // wain raaH-addraiwił-abi-aguul lih yijiib
-ihduumii //
'Where is the driver, I want to tell him to bring my
clothes?'

In (5), a KDA speaker produces three intonation groups while realising two sense (meaning) groups. In (7) he may wish to include the two sense groups in a single intonation group. The unmarked utterance in (6) consists of two intonation groups corresponding to two sense groups. The markedness of (5) and (7) and the unmarkedness of (6) are recognised to have linguistic significance. A person who is speaking with 'normal' speed is most likely to use the pattern in (6). The utterance in (5) may represent a slow speaker, while the utterance in (7) is likely to be produced by a fast speaker.

Researchers who work along the lines of the sense group are keen to view the semantic and grammatical unity of the group of words, which constitute an intonation group, as being syntactically unified (cf. 3.3). Halliday (1970a:3) writes that "in conversational English, it [the intonation group] corresponds to a clause ... one clause is one tone group." Lyons (19⁷⁰68) suggests that the phonological features of intonation are likely to be found in the domain of the sentence. Crystal (1969b) correctly supports the idea that intonation units are best viewed in relation to "elements of clause structure". In his corpus, he finds that 80% of intonation groups contain minimally one element of clause structure, 43% contain minimally two elements of clause structure and nearly 30% of the intonation groups contain minimally three elements of clause structure (ibid:260). Further discussion of the intonational correspondences with grammar is to be found in (3.3) and chapter five.

1.3.4.3 The Phonetic/Phonological Orientation

The terminology of modern linguistics is complex and sometimes confusing. This criticism is hardly deniable. Therefore, we would emphasise that the majority of the terminology, techniques, concepts, and entities which are used in this study are those which have been established in the British school of linguistics.

The early study of speech is generally referred to as phonetics whether or not it includes material nowadays called phonology. The phonetic elements of an utterance can be identified and described by means of 'taxonomic' categories with no relation to a particular language. This method is called phonetics or 'general phonetics'. In general this method of studying speech will not enable us to show how the sound segment is a medium of communication and not just a noise. In short, it will not reveal the distinctive sound structure of a language. A phonological approach, on the other hand, establishes a pattern-function relationship for the sound segments of an utterance. For illustrative purposes we will identify the two fields separately below.

The field of phonetics covers the defining characteristics of all human speech sounds and focuses on those sounds which occur in spoken languages. It includes three major branches of investigation; (a) articulatory; which is concerned with the vocal organs and the way in which people produce speech sounds, (b) acoustic; which is concerned with sound waves and describes the physical way in which sounds are

transmitted, and (c) auditory; which studies the way in which human beings perceive sounds. Acoustic phonetics assists in the study of the physical realisation of intonation. By and large, the field of phonetics has been advanced by the use of sophisticated machinery to cover areas which are tangential to language analysis.

Phonology, on the other hand, is primarily concerned with the function and organisation of speech sounds. Broadly speaking, it is concerned with the sounds of a language, not the way in which they are articulated or perceived but the way in which they behave and are organised in a functional manner (functional in terms of the communicative nature of language). This formal organisation of sounds is divided into two major components; (a) segmental (phonemic), which is concerned with the behaviour and structure of individual phonemes such as consonants and vowels, and (b) non-segmental, whose domain consists of larger units such as syllables, words, phrases, and sentences.

One may think from the above that these are two unrelated fields. On the contrary, they complement each other and both are needed for a complete account of speech sounds. While a phonetic analysis of, say, KDA reveals its general sound inventory, a phonological account reveals the functions of certain sound features of the language. To put it in other terms, the former is a realisation of the sound structure of the language and the latter is the abstract system which structures these physical segments. Obviously we cannot study

speech sounds in a vacuum with no reference to their linguistic functions.

The phonological theory of prosodic analysis is generally associated with J.R. Firth and his students at SOAS in London University. Firth (1948:63) states:

"The monosystemic analysis based on the paradigmatic technique of oppositions and phonemes with allophones has reached, even overstepped, its limits. The time has come to try fresh hypotheses of polysystemic character.... The phonological structure of the sentence and of the words which comprise it are to be expressed as a plurality of systems of interrelated phonematic and prosodic categories."

Firth writes very little expounding the notion of prosody. In fact, he (ibid:47) states his objectives as to establish

"...a theory of the phonological structure of the word in piece or sentence, and to illustrate them by noticing especially sounds and prosodies that are often described as laryngals and pharyngals."

Firth's students carried his mission a step further (in various articles in *In Memory of J. R. Firth* edited by Bazell et al (1966:30)), among them Bendor-Samuel who defines a prosodic feature as;

"...a phonological category whose phonetic exponents either extend over more than one place in the phonological structure or have implications for more than one place."

In other words, prosodic features characterise stretches of

speech (independent from the segmentals) such as syllables and phonological words, phrases, and sentences. According to this view, stress is a prosodic feature of the word and intonation is a prosodic feature of the phrase or a sentence (cf. 2.6)

Halliday is considered by many linguists to have made a substantial contribution to the theoretical description of the English language in general and its prosody in particular. The importance of Halliday's work lies primarily in the linguistic rigour which integrates intonation and grammar (cf. 3.3). Intonation is analysed as a complex of phonological systems (tonality, tonicity, and tone) which operate in conjunction with other systems of the language.

The analysis of intonation, therefore, is integrated into a more general theory of language where phonology is recognised as being at a distinct level in descriptive linguistics. Halliday (1967b:9) writes;

"In phonology we make a separate abstraction from phonetic substance, and represent this in statements which show how the given language organises its phonetic resources."

The view that phonological statements represent abstractions from the phonetic data is, of course, not purely Hallidayan; rather it is a basic notion in linguistics, embodying the principle of generalisation which is fundamental to all linguistic analysis. According to Halliday, intonation structure consists of three systems; tonality, tonicity, and tone. Tonality represents the division of an utterance into

intonation groups. Tonicity is the placement of the tonic syllable (or a stretch of syllables) within the intonation group. Tone refers to the selection of primary tones.

Crystal is one of the British pioneers in the field of prosody who pushes the analyses of intonation a step further. In his view, as adopted here, there are certain aspects of language structure which fall outside the scope of a formal prosodic analysis; grammar, vocabulary, and segmental phonology. If we would imagine that these aspects are removed from speech, then the remaining linguistic contrasts which are manifested in the non-segmental aspect of speech are referred to as the prosody of the utterance. To use Crystal's terms, prosodic systems "are sets of mutually defining phonological features which have an essentially variable relationship to the word selected, as opposed to those features (for example, the (segmental) phonemes, the lexical meaning) which have a direct and identifying relationship to such words" (1975:5). Prosodic features, according to Crystal and as adopted here, are "the psychological attributes of sound described as pitch, loudness, and duration, which have a primary relationship with the physical dimensions of fundamental frequency, amplitude, and time respectively" (1975:5).

Crystal, like Halliday and as supported by Quirk and Crystal (1966), agrees on the fact that tonality, tonicity, and tone (as systems of intonation) are "perceptually more distinct and linguistically more replicable" (ibid) than other

features of intonation, because they all involve pitch (cf. chapter two below).

1.3.4.4 Defining Intonation

Until now we have been using the term intonation in a loose and undefined sense. In our attempt to provide a working definition of intonation we may start with Palmer's usage of the term 'intonation'. In general, Palmer (1922:3) makes what appears to be an early distinction between phonetics and phonology with respect to intonation. He states;

"The science which is concerned with the nature and meaning of this tone-play is called 'intonation'. That part which is concerned chiefly with the tone-curves irrespective of their meanings has been called 'tonetic'."

Other potentially appealing definitions of intonation can be made in terms of its form or function. Intonation, like many other aspects of language can be defined according to either form or function. For reasons which will become clear in chapter three (The Functions Of Intonation), we may say that intonation is multi-functional. More precisely, it is realised that intonation functions are not totally independent. Therefore, a functional definition of intonation is unlikely to be satisfactory. A definition of intonation in terms of its form may be more suitable. Intonation can be thought of not as a single system of contours or levels but as a structure built up of different prosodic features, the most

central of which is pitch movement. The prosodic systems which are involved in the establishment of what we will refer to as intonation are pitch, loudness, duration, and pause. These systems vary in their relevance to intonation, and the way in which they interact will be discussed later in chapter two below. We will adopt, with some modification, a formal definition of intonation proposed by Crystal (1969b:196). According to this, intonation refers

"..to a phenomenon which has a very clear centre of pitch contrast, and a periphery of reinforcing (and occasionally contradicting) contrasts of a different order. The point at which pitch-contrast becomes completely subordinated to vocal or non-vocal effects of a different nature is the point at which intonation gives way to other communicational systems."

By and large, we view an utterance as a concrete realisation of a message which is structured and generated by the linguistic competence of the speaker. To put it in slightly different terms, the physical representation of an utterance realises more formal processes at which the utterance was structured. As we stated earlier, an utterance is made up of segmental components and non-segmental components. The latter may be subdivided (as illustrated in diagram (2) in the following chapter) into: (a) prosodic features such as; intonation, loudness, duration, and pause, (b) paralinguistic features such as voice qualifiers and qualifications, and (c) non-linguistic features such as vocal

reflexes (cf. 2.3). The prosodic features are understood in this research as those elements of speech which extend over one or more segments and can only be identified in relation to each other. It is generally meaningless to speak of high pitch without any reference to a lower pitch. To sum up, intonation obtains its structure (tonality, tonicity, tone) at a formal level of linguistic representation. At a physical level, on the other hand, we would restrict its definition to; the perceived pitch (fundamental frequency), nucleus (major pitch change), and tone (pitch direction).

1.4 Relevant Aspects of KDA

In the following subsections, we will briefly sketch some phonological and morphological aspects of the Kuwaiti Dialect of Arabic which are related to its intonation system. Namely, we will discuss; (1) the variety of Arabic referred to in this study as the Kuwaiti Dialect of Arabic (henceforth KDA), (2) the word structure of KDA, and (3) the syllable structure of KDA. No novel claims are made here with regard to the segmental and morphological structures of the language.

1.4.1 Kuwait Dialect of Arabic (KDA)

The dialect under investigation in this study is referred to as the Kuwaiti Dialect of Arabic (henceforth KDA) '4'. It is the variety of Arabic which is used in Kuwait. Of course, there are other dialects of Arabic spoken in Kuwait such as Palestinian, Egyptian, Iraqi, etc. These dialects are spoken

among non-Kuwaiti Arabs who came to work in Kuwait. Among the native inhabitants of Kuwait we recognise two distinct dialects; (a) the Standard (dominant) Dialect, and (b) the Bedouin Dialect. The latter is spoken among people who come from a tribal background. Most of them live in the suburbs. The former (the dialect under investigation) is spoken among the 'city people', i.e. non-suburb residents with better education who are in general wealthier and have a more modernised way of living. The speakers of KDA are the majority in number and the dialect is the dominant one in the country. It is the variety of Arabic which is commonly used (and understood) in Kuwait to the degree that it is the language which the 'Popular Radio Station' uses. Of course, it is only theoretically possible to have a homogeneous speech community, [↓] in practice, slight variations within the dialect are to be expected. These variations are largely found among speakers of non-Arabic origin. Whenever noticeable, those speakers are eliminated from the data.

1.4.2 Word Structure

KDA words consist of consonants (C) and vowels (V). The construction of KDA words can be reduced to a root consisting of a number of consonants (mainly from two to four, rarely five or six) and a vocalic pattern consisting of one or two intervening vowels. The main root patterns can be either:

- (a) biconsonantal as /y+d/ in /yad/ 'hand'
- (b) triconsonantal as /T+l+9/ in /Tala9/ 'exit (v.)'
- (c) quadriconsonantal as /t+r+j+m/ in /tarjam/
'translate'

The intervening vowels may have either of the following forms:

- (1) short (single) vowel as /a/ in /bas/ 'enough'
- (2) Long vowel as /a+a/ & /u+u/ in /maakuu/ 'no, nothing'
- (3) diphthongs as /a+i/ in /lailhaa/ 'its night'

Morphologically, a word is built up of a discontinuous morpheme (root consonants and vocalic pattern) and inflected morpheme(s). e.g. /?a+ktib/ 'I write' and /ya+ktib/ 'he writes'. The prefixes /?a-/ and /ya-/ are morphemes of person, 'I' and 'he' respectively. Similarly, the prefix /yi/ which indicates tense, and the suffix /uun/ which indicates number (and perhaps gender) as in /yi\$taGluun/ 'they (plural, male) work'. Inflection in the language may indicate:

- (a) Tense as in /la9abat/ 'she played'
/tal9ab/ 'she plays'
- (b) Number as in /yal9ab/ 'he plays'
/yal9abuun/ 'they play'
- (c) Gender as in /yal9ab/ 'he plays'
/tal9ab/ 'she plays'
- (d) Person as in /?al9ab/ 'I play'
/tal9ab/ 'you (she) play'
/yal9ab/ 'he plays'

As the above examples show, a word can be inflected by means of changing the vocalic pattern and/or adding a prefix and/or adding a suffix. It is also worth mentioning that a particular morpheme may signify more than one syntactic function, e.g. the prefix /ya-/ in /ya19ab/ indicates tense (present), gender (masculine), number (singular), and person (~~second~~, or third).

In addition to the description of the symbols used in the transcription of the data given in the very early part of this thesis (Transcriptional Conventions), we will display the phonemic inventory of the language in the form of charts as follows:

1.4.2.1 KDA Consonants (5)

\ place \ manner \	bi- lab- ial	lab- iod- ent al	inter- dent- al	dento- alve- olar	pala- toal veol ar	pal- alt al	vel- ar	uvu- lar	phar- ynge- al	glo- tta- l
vd	b			D d			g			
Plosive vls				T t			k	q		ʔ
vd					j					
Affricate vls					ç					
vd			Z ʒ	z				G	ŋ	
Fricative vls		f	θ ð	ʃ ʒ	ʃ			x	h	h
Nasal	m			n						
Lateral				l						
Trill					r					
Semi-vowel	w					y				

1.4.2.2 KDA Vowels

Front	Central	Back
i ii	a aa	u uu

1.4.3 Syllable Patterns

The syllable in KDA is made up minimally of a consonant and a short vowel, the most prominent of which is usually the vowel. Other constructions are also possible. The syllable patterns of KDA are:

- (1) CV
- (2) CVV
- (3) CVC
- (4) CVVC
- (5) CVCC

The first four patterns can occur in initial, medial, and final position of the word. The most common is CV and the least are CVVC and CVCC. The syllable patterns of KDA can also be classified as:

- | | |
|-----------------------|------|
| (a) short syllables; | CV |
| (b) medium syllables; | CVV |
| | CVC |
| (c) long syllables; | CVVC |
| | CVCC |

Or they may be classified as:

- (1) open syllables (end with vowels);
CV
CVV

(2) closed syllables (end with consonants);

CVC

CVVC

CVCC

The difference between the two methods of syllable classification is that the first is phonologically motivated and is concerned with the number of phonemes in each syllable; a syllable consists in the short form of two phonemes, in the medium of three, and in the long of four segments. The second method is phonetically oriented and accounts for the type of sound that the syllable ends with, vowel for the open syllable and consonant for the closed syllable.

These syllable patterns are distributed in KDA according to the following principles:

- (1) Any consonants may occur in the initial, medial, or final position of the word. The consonant cluster CC may frequently occur in final syllables (rarely in medial syllables). KDA, like Standard Arabic, does not allow the consonant cluster CC to initiate a word or a syllable.
- (2) The vowel phoneme may follow or precede any consonant, but never intervenes between geminates, e.g. /raSSah/ 'hug'.
- (3) Both consonants and vowels may be doubled, and the patterns CC and VV emerge from this process. The vowel cluster VV represents vowel length in most cases, or a

diphthong, e.g. /lailhaa/ (diphthong in the first syllable and vowel length in the second).

- (4) It follows that syllabication is straightforward in KDA. Syllable boundaries are easily identified by the fact that every syllable must start with a consonant, and consonant cluster CC is only allowed in syllable-final position.

The following are some examples of syllable division in KDA:

- (1) /kabiir/ 'big' = /ka+biir/ i.e. CV+CVVC
(2) /raSSah/ 'hug' = /raS+Sah/ i.e. CVC+CVC
(3) /halmuHaawalaat/ 'these attempts' =
/hal+mu+Haa+wa+laat/
i.e. CVC+CV+CVV+CV+CVVC

1.5 Research Objectives

In the light of the fact that intonation has received marginal treatment in the field of language study, and the fact that the field of intonation is notoriously wide, there are a number of problems confronting students of intonation. The most important of these problems are:

- (a) What are the acoustic and therefore the functional boundaries to which we may refer when speaking of features of intonation? More explicitly, how many acoustic features do we have to account for in order to speak of intonation contrast?

- (b) Is there any single and therefore satisfactory approach to ^{the} study ^{of} intonation, including methodological means?
- (c) What type of speech ought one to analyse in order to come up with an adequate description of the intonation patterns of a language?

From the start, since there are only three years available for this research, it is not expected that these far-reaching questions can be totally answered, but it is hoped that a fair start towards answering them is made, providing a sound basis for follow-up research.

With respect to the description of intonation, there are a number of approaches that have been practised in the literature, ranging from experimental phonetics (including speech synthesis-by-rule, speech perception, and various instrumental investigations of speech sounds) to those approaches where pedagogically inspired notations of some prosodic features are believed to represent a system of intonation. Neither the phonetic forms nor the pedagogical notations are sufficient to account for the essential role that intonation plays in natural speech. While the former is superficial when contrasted with natural language, the latter is an over-simplification of the communicative role of intonation. A functional approach, namely a phonological one, where the features of intonation are formally identified and functionally correlated, is certainly the most adequate method

to account for the distinctiveness of the intonation system in language (cf. (1.3.4.3) for the phonetic/phonological approach, which is adopted in the present research, and chapter three for the prosodic forms).

As for the functions of intonation, various attempts have been made to tie intonation contrast to a single function in speech. Some scholars show an interest, for example, in how intonation contours distinguish statements from questions, others speak of how intonation patterns express attitudinal meanings, a third group of researchers link intonation to the information structure of spoken discourse, and a fourth group focus particularly on the way in which intonation is linked to the act of communication (cf. chapter three). These and some other functions of intonation can be accounted for by the establishment of one (or more) of the systems of intonation which are discussed here. Similarly, there are certain features of speech which are more related to intonation contrast than others. We believe that intonation is multi-functional in the sense that intonation has not only grammatical relevance, but also communicative, attitudinal, and discoursal relevance, etc. The focus is paid, in this research, to the grammatical and communicative relevance of three systems of intonation; tonality, tonicity, and tone.

Because very little work has been done on Arabic intonation in general and none at all on KDA intonation in particular, it is our prime concern to look into the intonation of KDA (cf. (1.8) for Arabic intonation studies,

and (1.8.4) for Kuwaiti Bedouin intonation (Alkhalifa (1984)). The basic question that this research attempts to answer is 'What are those aspects of intonation which can affect communication?'. A central part of the research is devoted to exploring the KDA intonation system in accordance with the phonetic/phonological principles that have been well established in the British school of intonation, in general, and as developed by Crystal and others. This exploration will be twofold: (a) Intonation systems of KDA (tonality, tonicity, and tone) are identified on phonetic phonological grounds. b) Viewing intonation functionally, the communicative relevance and the grammatical relevance of each intonation system are independently evaluated.

A number of far-reaching aims are also taken into consideration while conducting the present research. Firstly, it is hoped that this research will provide data and support for the phonetic/phonological foundation of intonation analysis. Secondly, we also hope that the findings reached in this research will be of use to people working in the field of language teaching, particularly those who are concerned with teaching KDA intonation to speakers of English or vice versa. Thirdly, we believe that we provide a base for follow-up research which may, for example, study intonation (KDA intonation in particular) in conjunction with word order.

1.6 The Scope of Investigation, Data, and Limitations

Any investigation is by its nature limited. Our study is no exception in the sense it has, of course, obvious limitations both in the scope of its investigation and in the scope of the data. First, it is primarily an empirical investigation. As mentioned earlier, we adopt phonetic/phonological principles upon which the intonation structure of a language is best studied. Secondly, the investigation is phonological in nature and is focused on formal aspects of intonation. It is not suggested here that tonality, tonicity, and tone are the only identifiable features of intonation. Rather we believe that these systems are phonologically the most prominent entities which represent systematic structures, and physically they are recognisable in terms of fundamental frequency. Thirdly, the study is limited to distinctive phenomena , i.e. intonation contrast. That is to say, for example, if a certain intonation feature is not a direct representation of informational and/or grammatical contrasts, it will not be considered.

At this stage, we will make some more general remarks which are not directly related to the investigation, though they may affect its overall nature. The present study involves a wide scope of investigation which extends from the communicative function of language to an investigation into its phonetic patterns. Such a wide scope brings with it a relatively large number of controversial issues, which makes the statement of simple generalisations not at all an easy

task. However, the study attempts to be concise and fruitfully conclusive.

A second factor is that the writer, being a native speaker of the language in question cannot use his own speech as valid data. This is due to the fact that we believe intuitive judgements are hardly reliable, especially if they are made by a linguist regarding his native language. Our assumption is that the intuitive judgements of a linguist might be predetermined by his theoretical assumptions; i.e. a committed linguist is sometimes, perhaps most of the time, overdriven by his theory to the degree that his judgement is often at variance with that of the layman. This is by no means a total answer to the dilemma of native intuitive judgement. Rather, it is taken as a working assumption the aim of which is to ensure linguistic objectivity.

As far as the data is concerned certain restrictions are inescapable. This is common sense, especially if we consider that the field of intonation is notoriously wide. Certain limitations on the nature of the data must be accepted, namely regional variation and level of language usage. Intonation in KDA inevitably varies from one region to another as do other dialectical features. Taking this fact into consideration we limit our study to the 'standard' form of the language which is most widely used and recognised in Kuwait. The aim, here, is to obtain a reasonable degree of linguistic homogeneity. By the standard form of the Kuwaiti Dialect we mean the variety of the Arabic language which is in daily use among the

educated community in Kuwait. In order to avoid unnecessary repetition, the reader is advised to consult section (1.4.1) above for more detailed description of KDA. KDA intonation remains virtually unstudied; therefore, it is here where the prime originality of this research rests.

In regard to the nature of the data, the present study accommodates a wide range of language usage. It consists primarily of three independent experiments, each of which has its own data which is approached and analysed individually. The data used in each experiment is described in the relevant chapter. Briefly, our corpus contains various informal and formal discussions and conversations. The main informants are participants in spontaneous (connected) speech. They are mainly middle-aged males. For methodological purposes, some texts are abstracted (originally they are part of natural spontaneous speech) and, therefore, scripted. Different informants are asked to read these texts, and a third group of informants is asked to listen to these texts and give interpretations. As we assume that our reader is an English speaker, some of the data is transcribed and translated into contemporary English both in the succeeding chapters and in the attached appendixes.

1.7 Research Methodology

In order to meet the aforementioned objectives, we will provide a thorough account of the functional aspects of intonation. With this ultimate goal in mind, we hold the view

that one of the best approaches to investigating intonation is the one that analyses quantitatively and describes; (a) the observable (perceivable) physical data, and (b) the instrumentally extracted fundamental frequency.

Neither purely experimental investigations nor pedagogical observations have yet succeeded in giving reliable generalisations regarding the communicative function of intonation. Frequency measuring devices have improved tremendously in recent years and are reliable and able to give a vast amount of detail. However, if we take fundamental frequency measurements as the only input to the study of intonation, we face a major problem of how to bridge the gap between a tremendous amount of detailed (and most likely redundant) variations of frequency at the physical level and the relatively limited number of intonation contrasts at the formal level (cf. 1.3.4 above). Pedagogical observation, on the other hand, is simply a matter of over-simplification. Its findings lack concrete physical evidence (cf. 1.3.3).

A more reliable means of assessing the communicative contrast in intonation can be attained through, first, an auditory analysis of the perceptual contrasts, and second, an instrumental verification of these contrasts. This approach, which we follow throughout our analysis, eliminates unnecessary phonetic detail and enables us to conceive the pitch patterns, i.e. the significant changes of the frequencies in the vocal cord vibrations.

On the basis of the aforementioned principles we

investigate the forms of frequency which are; (a) accessible for investigation, (b) in direct correlation with abstract (formal) intonation patterns, and (c) signals for the interlocutor (at their perceivable level) to draw his attention to the communicative aspects of the message. .

As far as the techniques of investigation are concerned, our primary method is auditory. In addition, some parts of the data are selected for more detailed instrumental analysis. Due to limited access to the equipment needed two main instrumental techniques were used: (1) Sonograph, and (2) Pitch meter. The sonograph is used on a time scale of 2.4 inches/second, with a calibration tone set on 50 Hz. The less the recorded energy is, the lower the harmonic reading. The pitch meter, which is the most extensively used machine, is a computerised Pitch reader called 'WAVEFORMS'. In this case the pitch movement is traced directly onto graph paper (computer printout). This technique (Pitch meter) is much quicker than the Sonograph, but interpretations are sometimes difficult at low frequencies, or when the time scale is doubled .

By and large, the role of the instrumental material is to provide phonetic specification of the phonological features perceived, rather than to be used to establish these phonological features.

1.8 Arabic Intonation

We mentioned earlier that the Arabic language is still in need of an adequate analysis of its prosodic structure in both forms; standard and dialects. The intonation of Arabic has generally been neglected in the literature (most of the leading attempts have been conducted on English). There are a number of reasons for the language being overlooked.

Firstly, it has been assumed that Arabic phonation patterns are recoverable from its grammatical structure and orthographical forms. In other words, when the learner of Arabic acquires a sufficient amount of the grammar, he should be able to use the language correctly (including its melodic patterns). If, however, the learner defaults reference is made to some dialectical differences. This, of course, is not a valid assumption, though it has long been made by a number of Arabic teachers.

Secondly, this is not a matter of neglecting the language per se; rather, it is due to the fact that it is only recently that linguists have shown an interest in the melody of languages. We should also note that this recent concern developed basically among western linguists. Contemporary Arab linguists show a very modest degree of interest in the study of the melodic structure of Arabic, and are rarely sensitive to its intonation structure. It should, however, by no means be concluded that Arabic prosody has not been analysed (cf. Ibn Junni's analysis below).

1.8.1 Readings in Arabic Prosody

We will initiate our discussion here with some misleading generalisations with regard to stress and intonation that have been made by some linguists (Arabs and Arabists): Has^sān (1973), Fariyhah (1955), and Kaye (1970). Fariyhah (1955:70) writes:

"ان قضية النبر لم يعرّها العرب اقل انتباه ... حتى
انهم لم يهعوا لها لفظا خاصا ..."

(م ٧٠)

'The issue of stress did not receive the slightest attention from the Arabs [i.e. Arab grammarians]; they did not even establish a special term for it.'

Has^sān (1973:163-4) writes:

"ان دراسة النبر والتنغيم في العربية تتطلب شيئا
من المجازفة، لأنها لم تعرف ذلك في قديمها، ولم
يسجل لنا القدماء شيئا من هاتين الناحيتين ..."

(م ١٦٣-١٦٤)

'The study of Arabic stress and intonation requires a certain boldness because it [Arabic] did not receive such treatment in earlier times and the ancient [Arab grammarians] left no record regarding these two fields.'

Kaye (1970:376) writes:

"In the matter of stress and accentuation it is well known that the Arab grammarians never wrote about the subject"

In fact, these writers have not looked carefully enough at the literature of Arabic prosody. It may be true that ancient Arab grammarians did not originate any special terms for stress and intonation. But they undoubtedly recognised the phonetic and phonological status of these two prosodic features of Arabic, as we shall see in Ibn Junni's statement below. Because of the relatively homogeneous nature of stress and intonation (i.e. accentuation) the differentiation is not always clear, especially in ancient studies.

A well known source of Arabic language study is a book entitled 'al-Khaṣā'is' written in the ninth century by Ibn Junni, who states:

"... وان تقول في مدح انسان والثناء عليه، فتقول:
 كان والله رجلاً، فتزيد في قوة اللفظ (والله)
 وتتمكن من تمطيط اللام وإطالة الصوت بها وعليها.
 كأنك القائل: رجلاً فاهلاً أو شجاعاً أو كريماً أو نحو
 ذلك. ... وكذلك تقول: سالناه فوجدناه انساناً؛
 وتمكن الصوت بانسان وتفخمه، فتستغنى بذلك عن
 وصفه بقولك: انساناً سمياً أو جواداً أو نحو ذلك."

(الخصائص ٣٧٠-٣٧١)

'You may praise a person and say "Kaana wallaahi rajulan" (he was indeed a man). Here you emphasise the word 'allaah' by lengthening the (L) and making it louder. This is as if you are saying he was a virtuous, brave, generous person, or the like... You may also say "saʿalnaahu fawajadnaahu ʿinsaanan" (we have asked and found him a person). You slow your speed and make the sound louder on the word 'ʿinsaan' (person), this is as good as saying that he is kind, openhanded, or the like.'

The nucleus-bearing segment 'allaah' is recognised, the nuclear syllable 'laah' is precisely identified, and the phonological features such as loudness and duration are accurately stated by Ibn Junni. Loudness is identified on the segment '?insaan', and length is also identified in both the second syllable (CVVC) of 'wallaah' and '?insaan'.

A careful examination of Ibn Junni's work reveals his keen interest in intonation. Although he does not identify the pitch contours of Arabic, he talks about one of the major functions of intonation, i.e. the fluctuation of pitch over an utterance to denote communicative contrasts in the language. Of related interest is the following statement by Ibn Junni:

"... وكذلك إذا ذممته (الرجل) وصفته بالضيق،
فقلت: سالناه وكان انسانا وتزوى بوجهك وتقطبه،
فيغنى بذلك عن قولك: انسان لعيماء، او لحزاء، او
بخيلاء، او نحو ذلك."

(الحصائير ٣٧٠-٣٧١)

'Also, you may rebuke (a person) and call him stingy, saying "sa?alnaahu wa kaana ?insaanan" (we have asked and found him a person). You screw up your face and turn it away. Doing this is as good as saying; He is greedy, a miser, a skinflint, or the like'.

The speaker's attitude as expressed via intonation is among the characteristics of any utterance. The delicacy of this attitudinal expression is due to a number of factors, the

most important of which is the nature of the message and its discoursal context. It should not be forgotten that the facial expression (as suggested by Ibn Junni) will not be communicatively convincing without a matching intonation pattern. This particular speech phenomenon is of great importance for many contemporary linguists working in the field of attitudinal intonation (cf. 3.4).

After the time of Ibn Junni, there were but very few contributions to the study of Arabic prosody, and intonation, in particular. Rather more attention has been given to the significance of the segmental sounds of the language. In addition, there are some Arab linguists who still hold the view that investigating and analysing the intonation structure of either Standard or Dialectal Arabic is a task that has to be carried out in collaboration with Arab musicians (cf. Anis 1971).

1.8.2 The Importance of Intonation in Arabic

In the following we will discuss some of the attempts that have been made to explore the prosodic structure of Arabic. The account is intended to summarise the analyses that have been carried out in the present century.

In an exhaustive analysis, An-Nahaas (1986) answers the question: 'How does Arabic prosody correlate with its grammatical structure?'. An-Nahaas makes a clear distinction between 'waqf' long pauses and '?istiraaHaat' short pauses. Consider the following examples:

(8)

"وعينان قال الله كونا فكانتا
فَعُولان بِالْأَلْبَابِ مَا تَفْعَلُ الْخَمْرُ"
(النحاس ص ١٢٢ عن السيوطي)

("wa9ainaani qaal-allaahu kuunaa fakaanataa
fa9uulaani bil?albaabi maa taf9alu-alxamru.")

(9)

يا
"يا ليل الصب متى غده
اقيام الساعة موعده"
(الحصري القيرواني)

("yaa lailu-aSSabaa mataa Gaduhu ... aqiyaamu
-assaa9ati mau9iduhu")

In (8) the paradoxical element is the word 'fa9uwlaan', if one (when uttering the verse) pauses after 'fa9uwlaan' the sentence becomes semantically awkward and grammatically unacceptable. In order to have grammatically and semantically acceptable utterance, the pause must precede the word 'fa9uulaan'. The result then is two independent sentences: the first means '(they are) beautiful eyes created by God', and the second means 'they have the same effect as alcohol'. The conclusion that we might draw from example (8) is that the prosody of the language is in consistent correspondence with its grammar. Similarly, the meaning of the verse in (9) is determined by the position of the pause. If a pause is made after '-aSSabaa' the structure is the compound noun 'lailu-aSSabaa', and the meaning becomes 'when is the day-break for

this youth's night...'. On the other hand, if the pause separates 'lailu' from 'aSSabaa' the structure becomes the noun 'lail' followed by a sentence which is initiated with the subject '-aSSabaa', and the meaning is also changed to be; 'oh... night, when is the day-break of youth'.

An-Nahaas is mainly concerned with the phonological segmentation of Arabic utterances and its correspondence with either the meaning or the grammar of the language. He recognises 'waqf' phonological pauses, which are usually long and function as a constituent boundary marker, '?istiraaHaat' which are usually shorter and phonetically either filled or unfilled (cf. 2.5), and 'sakt' which is a kind of a pause usually concerned with turn-taking in conversation. According to An-Nahaas, it is preferable in reading Modern Standard Arabic (MSA) texts to pause whenever the grammatical meaning is completed, and this is mainly manifested in 'waqf'. '?istiraaHaat', on the other hand, are what we will refer to as short pauses, which are clearly distinct from 'waqf' in that: (a) they are phonetically shorter, (b) they are sometimes filled with [a] or [u], and (c) they may occur within the structure of an intonation group. These differences between 'waqf' and '?istiraahaat' correspond to the distinction that English phoneticians make between phonetic pause and constituent boundary markers (cf. 2.5 below).

There are many cases in Arabic where intonation group boundaries play an important role in signalling grammatical

contrast. In the following we will cite two cases where grammatical ambiguity is clarified through intonation.

Consider the following questions:

- (10) من ذا الشاعر ؟
 (11) // من // ذا الشاعر //
 // من ذا // الشاعر //
 (12)
 ("man 6aa -a\$\$aa9ir")

- (13) ما ذا الكتاب
 (14) // ما // ذا الكتاب //
 // ما ذا // الكتاب //
 (15)

("maa 6aa -alkitaab") (ibid:124)

For the question of (10) to mean 'who is this poet?' it must be uttered as in (11). The intonation pattern in (12) also occurs but this utterance will not be acceptable on grammatical grounds, i.e. the question marker 'man' and the demonstrative '6aa' both fall in 'mubtada?' position which is an unacceptable syntactic structure in Arabic (An-Nahaas (ibid:125). For (13) to mean 'what is this book?', it must have an identical intonation structure to (14). An alternative grammatical construction is also possible and is found in (15) 'what is the book?' This is syntactically possible but the

meaning is pragmatically awkward.

Another example where intonation correlates with grammar in MSA is the case where the question word occupies the initial position of the interrogative structure. This syntactic construction must be preserved in the intonation pattern of the utterance. Examine the following examples:

(16) نظام الفضلین متى طبق ؟

('The credit system, when was it applied?'
When was the credit system applied?)

(17) الوصول الى الحقیقه كيف یكون ؟

('Arriving at the truth, how is it possible?'
How is it possible to arrive at the truth?)

(18) "الحاقة ما الحاقة"

"?alHaaqqatu ma-alHaaqqah"
(The sure reality, what is the sure reality?)

(19) "القارعة ما القارعة"

"al-qaari9atu maa l-qaari9ah"
(The calamity, what is calamity?)

The dislocation of some elements in (16) and (17) is for rhetorical effect. When spoken, their intonation patterns

(dividing the utterance into two parts where the subject/topic is separated from the rest of the utterance) will establish correspondence with their grammar. The grammatical structure in the Quranic verses (18) and (19) is of a straightforward type; they manifest two possible intonation structures (i.e. the intonation group boundaries may (a) precede or (b) follow the question word 'maa'. However, only one possibility is acceptable, and that is where 'maa' initiates its intonation group. Indeed, this type of intonation structure confirms a grammatical fact about the language, i.e. the question word usually initiates its interrogative construction.

1.8.3 Egyptian Dialect

Before we delve into the intonation analysis of the Egyptian Dialect, a further word on the standard form of Arabic is not out of place. Standard Arabic (or Modern Standard Arabic) is the official language used in the Arab world. It is the language of the media, education, administration, etc. Standard Arabic is commonly used among almost all the literate members of the Arabic speaking community.

The Egyptian Dialect is the first variety of Arabic to be exposed to an extensive study both phonemically and prosodically. The first attempt to analyse the phonemic structure of the Egyptian dialect was conducted by Birkeland (1952). He sketches the relationship between stress and vowel quantity, and touches upon some phonetic features which are

related to pausal forms.

During the fifties and sixties, there were some linguistically more sophisticated attempts to investigate the prosody of the Egyptian Dialect. For example, Harrell (1957) studied the problems of juncture, stress, intonation, and emphasis. His description of the intonation pattern of the dialect is fairly complete. Juncture, stress, and pitch are said to have their independent phonemic structures. There are two types of stress phoneme: 'microsegment stress' (word stress) and 'phrase stress' (sentence stress), and three types of pitch phoneme: high, mid, and low.

The Dialects spoken in Cairo, Alexandria, Lower Egypt (Sa9iidi), and Upper Egypt are the subject of analyses presented in some M.A. dissertations at the University of Texas (Aboul-Fetouh (1959), Gamal-Eldin (1959), and Khalafallah (1959)). These deal with the questions of morphophonemics, morphology, and the teaching/learning of the dialect. No direct attention is given to the intonation structure of the dialects.

The intonation of the Egyptian Dialect is tackled by Abdalla (1960), where he instrumentally investigates two hundred Egyptian expressions. The writer identifies the fundamental frequencies using spectrographic techniques. Three stresses are found (primary, secondary, and 'minimum') and four levels of pitch are illustrated (low, mid, high and extra-high). However, the pitch levels are not absolute, rather they vary among individual speakers. For each pitch

level there are a number of allophonic variants which are conditioned by the type of stress, position of the syllable within the pitch sequence, and the occurrence of the segmental phoneme /9/. He states (ibid:98):

"Although stress influences the allophonic variants of the different pitch levels, yet stress and pitch may be independent phonemically, that is the syllable carrying primary stress within a single breath group need not carry the relatively highest pitch."

Abdalla (ibid:99) concludes that Egyptian intonation contours are phonemically contrastive, as

"each utterance has a twofold structure: a segmental sequence and a suprasegmental sequence which consists of an intonation contour and a superfix. The two sequences are independent of each other"

Before leaving Egyptian Dialect ^{of} Arabic, we will make quick reference to two other studies analysing the dialect (Sor~~h~~aya (1966), and Ahmed (1982)). The former investigates the intonation patterns found in 'natural' conversation among educated Egyptians. The investigation covers the tonal, grammatical and attitudinal properties of utterances. The writer finds it very difficult to identify all the attitudinal patterns which correspond to intonational contrast, because emotions and attitudes are controlled essentially by non-linguistic (situational), as well as linguistic, variables.

Ahmed tabulates the interaction between intonation patterns and information units. The writer ignores any connection between grammatical structure and intonation

systems. The attempt, then, is made to construct a context-free relationship between meaning and unit of intonation. There are many exceptions to its findings, and very few generalisations can be made.

1.8.4 Other Dialects of Arabic

Iraqi, Riyadh, and Kuwaiti Bedouin Arabic are the three other Dialects of Arabic whose intonation patterns have been examined. The Iraqi Dialect is investigated by Al-Ani (1970) and Ghalib (1977). With regard to stress, Al-Ani notes that on the lexical level stress is predictable. Intonation, on the other hand, receives more general treatment. Al-Ani's corpus consists of some utterances produced by the author himself and another person (both speakers of the Iraqi Dialect). A primary distinction is made between pause and intonation group boundary. The term pitch is used to refer to "the relative fundamental frequencies of successive syllables in an utterance" (ibid:90). Four levels of pitch are recognised ranging from /1/ low pitch to /4/ extra-high pitch. The study recognises some pitch contour types and links them to MSA sentence types in the following fashion:

- (1) Declarative statements are usually initiated with pitch level /2/ and descend to level /1/ on their final syllables. They, thus, display either /2-3-1/ or /2-2-1/ pitch pattern.

- (2) Commands are either /2-3-1/ or /3-2-1/ where the location of pitch level /3/ is determined by the emphasised syllable, which must not be final.
- (3) Questions have almost identical pitch pattern to commands. The segment which carries the questioned information also carries the higher pitch /3/.
- (4) Calls (vocatives) and exclamations display /2-3-1/ patterns, these are to some degree parallel to the declarative structure.

(ibid:91)

A second attempt to describe aspects of the intonation of the Iraqi Dialect is undertaken by Ghalib (1977), who focuses on the speaker's attitude and how it affects intonation patterns. The author experienced difficulty in describing the attitudes and the emotions of the speakers, and he was unable to precisely associate a particular tone type with a particular attitude. Five primary tones and sixteen secondary tones of the Iraqi Dialect are recognised by this analysis (falling, level, rising, falling-rising, and rising-falling). The link between syntactic forms and primary contour types is occasionally established. The secondary tone types are unsystematically associated with some reported attitudes.

The Riyadh Dialect (the language spoken by the citizens of Riyadh, the capital of Saudi Arabia) was described intonationally by Badawi (1965). The writer explicitly states the recorded data is poor. He also experienced difficulty in

going back to his informants. Nevertheless, he suggests that the Riyadhhi Dialect has thirteen tones; ten final and three which occur in non-final positions. The intonation patterns are 'larger pieces' or contours which are subdivided into 'complete', 'incomplete' and 'interrupted' structures. The reason for this classification is that connected speech always has unpredictable characteristics such as repetitions, hesitations, false starts, interruption, and incompleteness (cf. 2.2)

We will now consider the Kuwaiti Dialect. Reference here is very brief, because this particular variety of Arabic will constitute the core of later chapters. A brief reference to the intonation patterns of KDA is made by Ahmed (1979). The attempt centres around focus in KDA, i.e. syntactic and semantic foci. But phonological focus is also briefly sketched, and stress analysis occupies the major part of this sketch. Following a Chomskyan approach, Ahmed discusses the contrastivity of stress at the lexical level (word stress). Pause, loudness, nucleus and pitch are not part of what Ahmed refers to as phonological focus. Certain emotional attitudes such as amazement and entreaty are discussed and linked to their intonation counterparts. Voice dynamics is treated as a means of transmitting semantic emphasis. The following examples are cited to illustrate this treatment:

- (20) //tiqdar ta9tiih Li9bah// (low-rise)
'Can you give him a toy?'

- (21) //tiqdar ta9tiih Li9bah// (high-rise)
'You can give him a toy!'
(p. 313)

The Kuwaiti speaker when hearing the utterance (20) (low-rise contour) will not reply with an answer which is either straightforwardly positive or straightforwardly negative rather he has to supply a gentle answer. The high-rise contour of the utterance in (21) represents disbelief or amazement as if the speaker is saying (I doubt, or I am not sure that you will be able to give him a toy). The two types of rising contours are in contrast with other questioning contours (cf. chapter six), which for no obvious reason are not discussed in Ahmed's analysis.

Al-Khalifa (1984) carried out an outstanding analysis of the intonation of Kuwaiti Bedouin Dialect (referred to hereafter as Kuwaiti Bedouin Arabic (KBA)). Before dealing with this study we should add a brief note regarding the speech communities that have been investigated. The dialect studied by Al-Khalifa is that of speakers belonging to certain bedouin tribes who were living at the time of the study in Kuwait. The informants are either people who grew up outside Kuwait in central Arabia and immigrated to the country bringing their own tribal dialects with them, or the first generation of immigrants who still preserve their own tribal dialects. It is known that bedouins in this part of the world have the freedom to migrate across national boundaries. Al-Khalifa writes "there is no evidence in this study that there

is an attachment with any specific area, geographically speaking" (ibid.16). However, when bedouins mix with speakers of the dominant Kuwaiti Dialect (KDA) they speak differently. It follows that the generalisations that can be made in regard to KBA intonation are not necessarily applicable to all Kuwaitis, and are consequently not part of KDA.

Age is the dominant factor in al-Khalifa's analysis. While old informants express the intended information in longer contours, the younger generation delivers the same amount of information with more economical contours. She correctly finds that the distinction between statements and questions depends on the intonation patterns in KBA. The following example is cited to illustrate this point:

(22) //mijbil raah//
'Mijbil went.'

Both statement intonation and questioning intonation may accompany this phrase. The only means by which the intended meaning can be understood is through listening to the utterance (rising contour for questioning and falling contour for stating or informing).

Other interesting observations made by al-Khalifa are those regarding the contour types. She finds that in KBA no level tone occurs as a final contour (ibid.143). Statements (complete or incomplete) carry falling contour. Rise-fall characterises wh-questions, and negatives. 'Shallow fall' occurs with 'throw-away' statements which carry low

informative weight.

Al-Khalifa sums up her investigation by making a number of interesting generalisations regarding the distribution of information in KBA intonation. In the light of her findings and the findings of the present study, two similar features are found in KBA and KDA. Firstly, the speakers of both Dialects tend to list things individually (in individual intonation groups) rather than in groups (cf. 4.4.5.5). Secondly, repetition of words or phrases is common, and "sometimes words are used for the same semantic information". As an example of this, Al-Khalifa (ibid.146) cites:

(23) // la // ittaaliin // ittaaliin // allitaw hum //.

'No. The more recent ones. The more recent ones. Those who have recently arrived.'

Along with other communicative manipulations of KDA intonation we account for these informative strategies under the heading of marked tonicity (cf. 5.5.2). More specifically, we account for the way in which a speaker may re-focus a word (or a group of words) for the sake of emphasis (cf. 5.5.2.1), or simply to remind his interlocutor of a word (or group of words) which has been previously mentioned (cf. 5.5.2.2). A KDA speaker may re-focus a word (or a group of words) as a means of confirming what has been already mentioned in the earlier discourse (cf. 5.5.2.3). Another type of emphasis (as in the above example) may be achieved by means of lexical paraphrasing of the focus-bearing segment (or segments) (cf. 5.5.2.4).

1.8.5 Conclusion

We have ascribed the recognition of the importance of Arabic prosody to Ibn Junni. We have also argued that the Arabic language has not been totally neglected as far as its melodic structure is concerned. This is a misinterpretation made by some contemporary linguists (Arabs and Arabists). However, it is obvious that in the twentieth century the study of Arabic intonation has not been very actively pursued. Some attempts have been made in the last twenty-five years to analyse certain Dialects of Arabic, such as Egyptian, Iraqi, Riyadhhi and Kuwaiti Bedouin Arabic. These attempts have succeeded in analysing the intonation structure of the language in general and have highlighted some significant aspects of certain Dialects. However, the door is wide open for more serious analysis, especially of the type which may explore the functional aspects of the intonation system of the language in its various Dialects.

Notes for Chapter One:

- (1) Crystal (1969:ch. 2) contains a comprehensive review of the chronological development of the knowledge in the field of prosody. Studies cited in this section are taken from Crystal's review.
- (2) There are two possible interpretation of the phrase in (3):
 - (a) Mary will follow the directions that John had left for her (when the nucleus is placed on the segment 'directions').
 - (b) Mary will follow John/us (when the segment 'follow' carries the nucleus).

The same applies to the phrase in (4).

- (3) The examples 5-7 are part of a larger corpus of data which, due to its size, is not included in the appendices. It has, however, been tested with other native speakers of KDA.
- (4) The Dialect of Arabic under investigation is referred to as Kuwaiti Dialect. This, as the data suggests, can be classified more specifically as 'the educated variety of spoken Arabic in Kuwait' or "9aamiyyat almuta9allimiin" to use Hilmi's classification (1965). Although this variety of Arabic has definable regional boundaries, it shares some common features (mainly segmental features) with 'The Gulf Dialect of Arabic' and perhaps with 'Educated Spoken Arabic' in general (cf. Mitchell (1986). It is therefore expected to see some utterances which can arguably be said to belong to 'Modern Standard Arabic' grammar rather than KDA 'proper'. These type of utterances, though rarely encountered, occur in a KDA context and are therefore expected to behave intonationally like any other KDA utterance. As the investigation is corpus-based, it is believed that any exclusion of material from the corpus would involve an unacceptable manipulation of the data.
- (5) Following from note (2), /D/ and /Z/ or /q/ and /G/ are not always contrastive in KDA. Similarly /g/ does not belong to 'Standard Arabic'. These are purely segmental issues which fall outside the scope of the present research.

CHAPTER TWO

PROSODY AND INTONATION

2.1 Introduction

In this chapter we will discuss different prosodic systems and assess their contribution to intonation contrast. We start with the structure of an utterance and distinguish its segmental and non-segmental entities. Difficulties in identifying intonation and different views of intonation will also be discussed. Then we account for intonation, duration, loudness, tempo and pause as sub-features of the prosody of language. Within the analyses of pitch, we discuss the pitch level approach and the pitch contour approach. Nucleus as the point of focus is identified. 'Filled' pauses and 'unfilled' pauses are contrasted and linked functionally to the structure of the intonation group.

2.2 Difficulties in Identifying Intonation

We will initiate the discussion in this part by pinpointing some of the difficulties that one may face when identifying intonation. To start with, let us summarise what we have discussed earlier (in chapter one) with regard to the structure of an utterance. Here, we adopt a 'top-down' approach as it is clear from the following self-explanatory diagram.

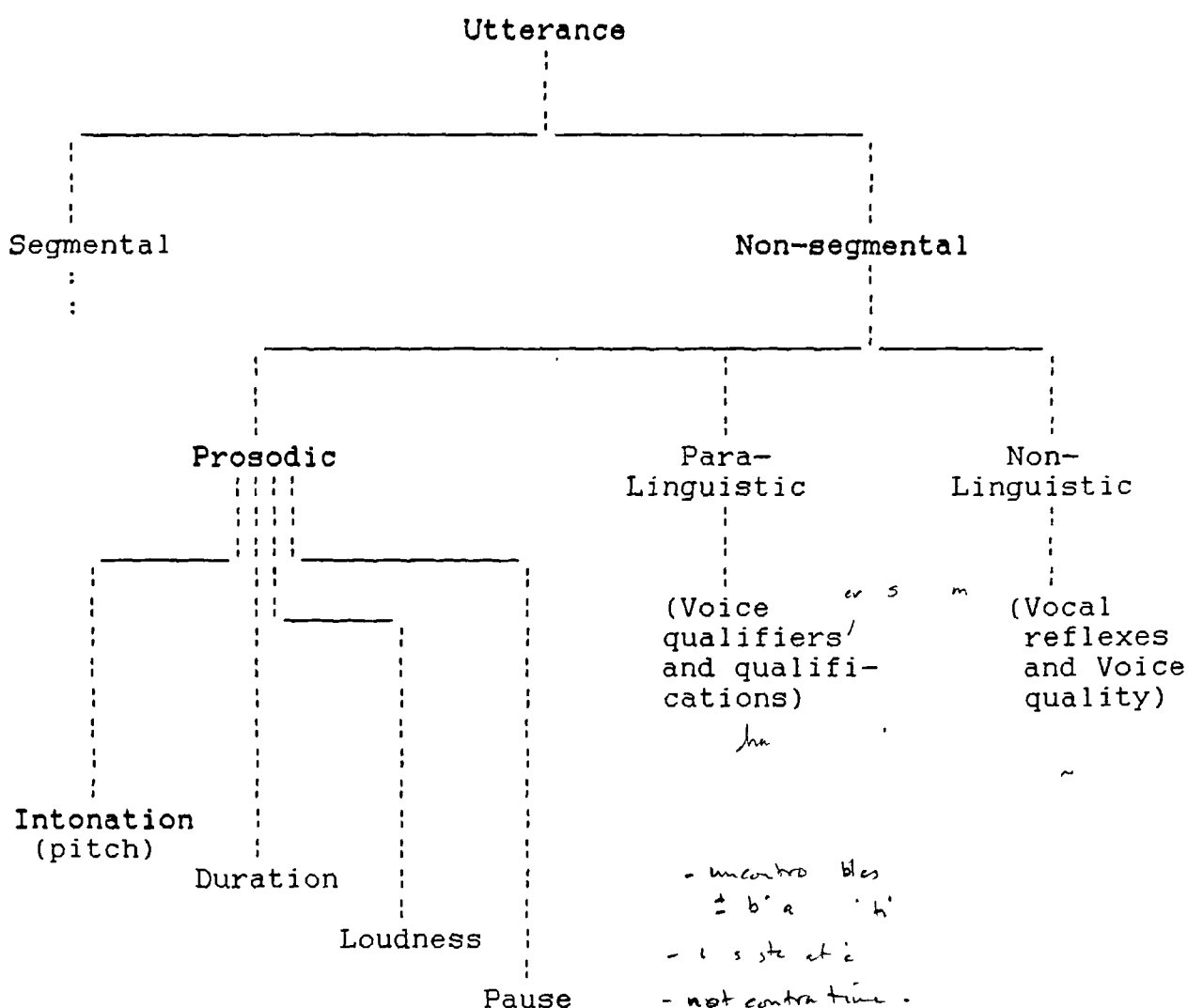


Diagram (1): The structure of an utterance

'Problematic' is a term that some linguists would use to describe intonation. The fact that intonation is felt to be problematic is clear if we look at some of the literature where only a brief section in a book is left for intonation. The treatment in such books is no more than a footnote. The problematicness of intonation is, we think, due to a number of

factors.

Firstly, it is due to the reported meaning of intonation. The meaning of intonation "is extremely complex, and this makes it extraordinarily difficult to assess not only what the precise functions of particular forms or features are, but even what constitutes the same or a different meaning." Fox (1979:27). It must be clear, here, that the meaning and the form of intonation patterns are not as obvious in the native speaker's mind as the forms of the segmental features of his language. Also, it is extremely difficult if not impossible to label all the possible attitudinal, textual, and cultural meanings of all intonation patterns.

The second factor, and probably the most important, is the phonological boundaries of intonation. It is by no means easy to identify the border line that separates one intonation group from another, nor is it easy to pull apart an intonation form from its prosodic counterparts. Pitch (a component of intonation), loudness (a component of stress), and duration (a component of length) are rarely realised as three independent prosodic features. This confusion is due to the fact that pitch, length, and loudness are collectively used to make syllables more prominent. "The three features form a scale of importance in bringing syllables into prominence, pitch being the most efficacious and loudness the least so" (Cruttenden 1986:16).

Equally significant is 'Where is the place of intonation in speech? In addition to our discussion of the importance

of intonation in speech in (1.2) above, a technical (phonological) answer can be given here by means of drawing a distinction between the following sub-components of non-segmental aspects of speech, i.e. Paralinguistic (including non-linguistic) and prosody.

Naturally an utterance will contain linguistic and non-linguistic sound features. Voice quality is a permanent feature of one's speech which is physiologically determined and has no immediate relevance to the purpose of communication. Listeners, on the other hand, demand constant and distinct sound segments which will help them to interpret the intended meaning. Sounds like sneeze, whispers, creaks and coughs are articulated in isolation sometimes, but most of the time they constitute part of an utterance. Together, these sounds are known as paralinguistic, and are excluded from any systematic linguistic analysis.

Suprasegmentals is the term that American linguists attach to what is called prosody in the European tradition. Human speech is phonologically regarded as consisting of segmental sounds and non-segmental sounds. The latter may cover both paralinguistic sound features and prosody. Prosody refers to sound features whose domain may spread over more than one sound segment. In other words, it refers to the stretch of sound features which are superimposed upon the sound segments. Prosody as "sets of mutually defining phonological features" (Crystal 1969b:5) ascribes phonological processes such as stress, intonation, rhythm, duration, tempo,

etc. to a different level (prosodic) as opposed to the segmental level (phonemic).

Under the theoretical framework adopted here, we view the interdependence between the sub-parts of the non-segmental structure of a language as in the following diagram, which will be discussed in the subsequent sections:

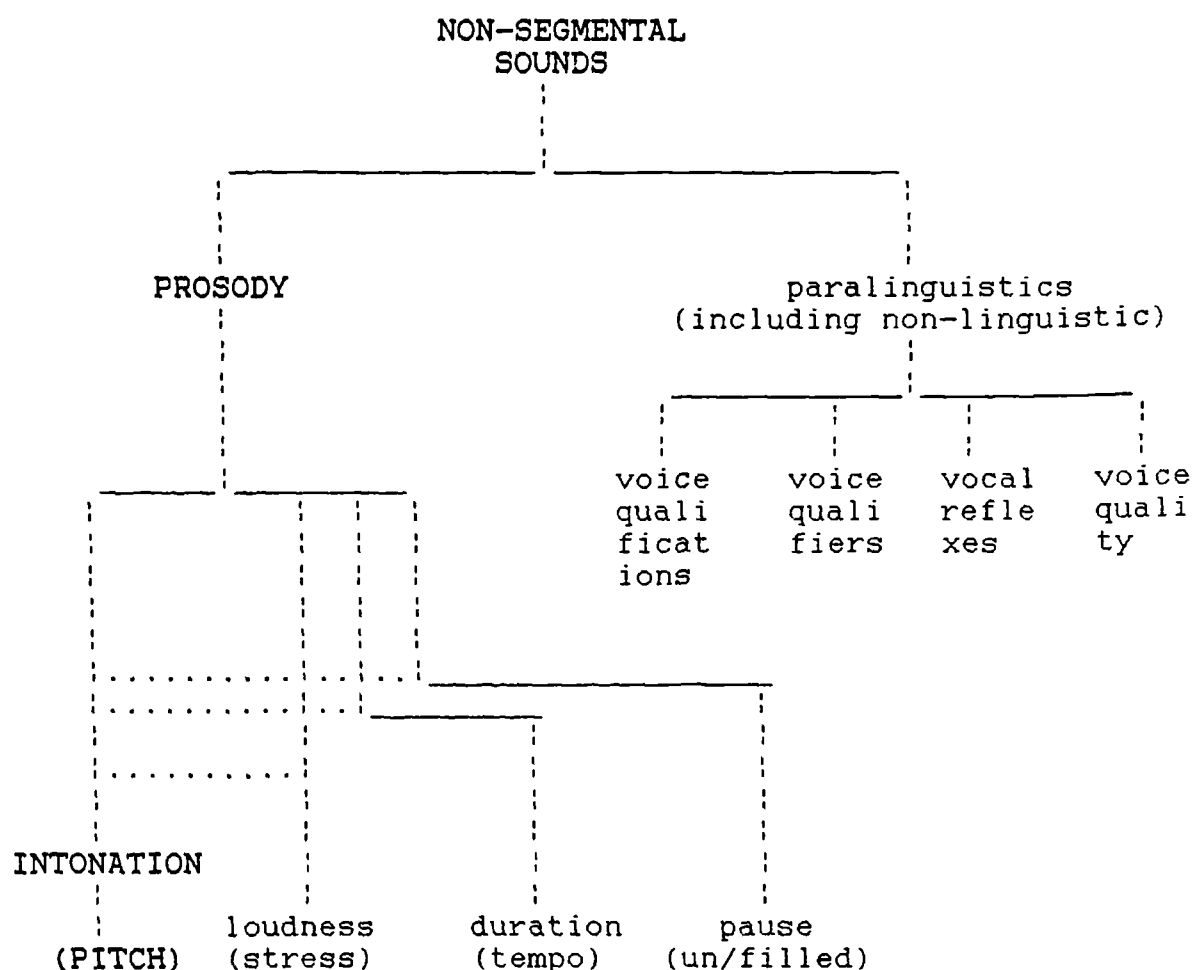


Diagram (2): Non-segmental Structure of Language

2.3 Intonation as Part of the Prosody of a Language

Prosodic features, as treated here, are non-segmental speech sounds such as intonation, loudness, pause, and duration. Pitch is the prime component of intonation. "Intonation refers to a phenomenon which has a very clear centre of pitch contrast..." (Crystal (1969b:196)). To put this in different terms, intonation is the main component of the prosodic system of a language, where the contrast in meaning is clear at the utterance level. A contrast of meaning is also possible on the word level (ie. word stress). Intonation is a complex system. It makes use of other prosodic features such as loudness, duration and pause, but they are not, phonologically speaking, part of the intonation system (cf. 2.3.1 below). One must not be misled into thinking that there is an intonation contrast without a degree of loudness (cf. 2.4.3). The same is true with regard to duration (cf. 2.6).

Pitch, as the major component of intonation, is identified either in terms of the pitch direction and complexity (unidirectional and bidirectional), which is considered under tone in our analysis, or in terms of pitch range (high, mid, low). The method of identifying pitch varies in the literature. Some intonationists account for pitch levels, others the present writer included, identify pitch by its contours. The trace of pitch movement is achieved instrumentally through drawing a line following the movement of pitch either in a rise, glide, or in a level

direction. The most prominent syllable (or group of syllables) in an utterance carries the greatest shift in pitch and is referred to as the nucleus. The majority of syllables in any intonation group are uttered with more or less level pitch but at least one syllable (or a group of adjacent syllables) in each intonation group has to have a relatively prominent pitch.

2.3.1 Other Prosodic Features

Some prosodic features may be used for two different effects. For instance, some syllables may be relatively louder than others in order to signal some sort of communicative function. At the same time the whole utterance may be louder than 'normal', simply because the producer is angry. The former type is what might be considered to be part of an intonation pattern. The latter type constitutes an independent prosodic feature.

Loudness, duration, and pause are independent prosodic features (cf. diagram (2) above). Phonologically, each of them denotes a distinctive ^{prosodic} ~~rhythmic~~ message which carries its own semantic effect. However, one or more prosodic features may collaborate to produce a prosodic effect, e.g. a major change in pitch direction plus a degree of loudness may team up to produce the nucleus. In what follows we will shed some light on some prosodic feature such as loudness, duration, and pause. The references here will be very brief since they will be discussed independently in greater detail in the following

sections.

Length is probably the simplest of all. It makes little difference whether we view it as the duration of the ^cacoustic unit on a spectrogram (the length of time of the articulated sound segment), or as the length of time during which a listener perceives that segment. The recording of length is simple to the degree that even the least sophisticated spectrographic machine can register the length of any produced sound. However, the recognition of the prosodic significance of lengthening as signalling meaningful contrast is complex. Before we measure the length of the syllables in the word 'extra' we initially have to make a decision regarding the phoneme /s/, does it belong to the first or the second syllable, e.g. /eks-tre/ or /ek-stre/. We know that syllabication is to some extent arbitrary. Similarly complicated is the fact that if we attempt to show that accented syllables are longer than unaccented syllables we have first to calculate the 'innate' length of vowels (vowel quality) and deduct it from the recorded length. Other calculations are also not to be overlooked such as the processes of shortening of final vowels, diphthongisation, triphthong^zization, assimilation, gemination and the like.

Loudness is generally considered as the prime component of lexical stress. It refers to the degree of breath-force which the speaker uses when articulating sounds. As perceived by the hearer, loudness may be used for a number of linguistic effects. If the stretch of syllables, or the whole utterance

is louder than 'normal', it represents an independent prosodic feature known as loudness. Increase in breath-force sometimes accompanies the presence of a nuclear syllable in an utterance. This co-occurrence, which is not obligatory, causes frequent confusion for some analysts. Is it because of loudness that this syllable is accented, which most of the time is also the prominent syllable at the lexical level (stressed syllable)? Or, is it because of pitch and length that this syllable is relatively louder (although some loudness is inherently there) and comes out as the prominent syllable in the utterance? The answer to these questions will be discussed in (2.6) below.

Pause is often accounted for in terms of the demarcation of intonation groups. There are a number of pauses which can be identified at the phonetic level, but only two forms of pause are phonologically significant: silence (unfilled) and voiced (filled) pauses. Pause is subject to a great amount of idiosyncratic variation and invites substantial doubt; is it the case that breaths are taken at pauses? Or is it because of breath-taking that a speaker must pause? (cf. 2.5 below).

Another prosodic feature which is not considered separately below is tempo. What is linguistically significant here is the extent to which syllables are made shorter or longer than 'normal' by means of manipulating the speed of speech. The speeding-up or slowing-down of the duration of syllables is analysable, among other factors, in terms of vowel length, length of consonants, the degree of aspiration

in stressed syllables, and the manner in which the final vowel/consonant is released. The overall effect of tempo is the result of a number of segmental characteristics, and is only analysable in terms of syllable contrasts. However, "not much is known about what we may call the internal variation in speech rate, that is, the manner in which we speed up and slow down our rate within phrases, sentences, and oral paragraphs in response to meanings." (Carrel and Tiffany (1960)). Tempo, as an independent prosodic feature, is considered (Crystal (1969b)) to have grammatical function, though less definite than pitch. The following examples demonstrate that an increase of speech rate may be used to indicate grammatical boundaries:

(1) / I'm sorry but we won't be able to start / so you
 think you know what's happening / for a few
 moments / ...

(2) / this is the / I'll show you a picture and you
 tell me what it is technique /

(/) separates segments of speech according to their
 speech rate.

(ibid:153)

Although the treatment of the full range of 'tempo features' has not progressed very far, it is generally accepted among modern phonologists that segmentation of speech is directly affected by its rate. A politician may appear to say more, when speaking in a rally, by means of slowing down the speed of his speech (with change in pitch on some words to signal emphasis). It is here, where speech rate affects its segmentation, when tempo contributes to intonation. As we

will see in chapter five, tonality is related to the overall duration of syllable in speech, and has grammatical relevance.

2.4 Pitch

We attempt here to identify pitch as a prosodic feature. The following two subsections will be devoted to an account of two main analyses of pitch; namely pitch level analysis and pitch contour analysis. This will be followed by a discussion of nucleus placement.

From a purely physiological point of view, tension of the vocal cords is the main determining factor which controls the pitch; however, there are other factors. The pitch of the voice goes up and down according to the amount of tension and relaxation of the vocal cords. Pitch is usually associated with an increase in the flow of air out of the lungs (a nuclear syllable has relatively higher vocal cord tension accompanied by relatively higher pre-laryngeal air pressure). Variations in pitch are a straightforward reflection of variations of vocal cord positions in different phonations. The function of pitch variation goes far beyond the signalling of meaning contrast. Acoustically, pitch variation, sometimes in association with other features of speech sounds, may indicate the speaker's sex, age and emotional state, in addition to an immediate representation of personal identification in terms of speech characteristics.

For practical purposes, the rate of vibration of the vocal cords is represented in the measurement of fundamental

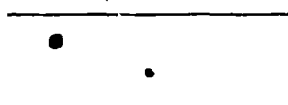
frequency. Frequency is a technical term for the number of complete repetitions (cycles) of variations in air pressure occurring per second. Frequency is measured in Hertz (Hz). When the vocal cords make 300 complete openings and closings per second, phoneticians say that the fundamental frequency of the sound is 300 Hz. It is possible to determine the frequency by counting the peaks of air pressure in a spectrographic record of its wave-forms. For example, if we have fifteen peaks occurring in one-tenth of a second in the first vowel in the word 'Amal' (name), this syllable has a fundamental frequency of 150 Hz (15×10). Counting the wave-forms is very time consuming and is a tedious way of determining the frequency of an utterance. A more useful device is the pitch meter which automatically calculates the successive peaks of an utterance.

Voicing constitutes the main component of fundamental frequency of the utterance which the listener must evaluate in order to extract meaningful contrasts. Only voiced segments have wave-forms, voiceless segments do not. To illustrate this point, consider the following:

(3) John



(4) Nicky



The monosyllabic utterance 'John' is voiced throughout, i.e. has continuously falling frequency. The bisyllabic utterance (4), however, consists of two vowels separated by a voiceless consonant. The frequency, then, is interrupted to display a high pitch and a low pitch. We may say that our ears as listeners are trained to capture the voiced segments and ignore the gaps in voicing throughout connected utterances. The voicing relationship between segments in an utterance is highly significant in determining the fundamental frequency peaks. For example, the fundamental frequency peak will be at the beginning of the vowel following voiceless consonants and in the middle of the vowel following voiced consonants. Different vowels have inherently different ranges of fundamental frequencies.

Just as the measurement of fundamental frequency is an acoustic means of measuring the number of cycles of voicing in one second, so pitch is meant to represent the listener's perceptual judgement as to whether one sound is higher or lower than the other and whether the rate of voice is going up or down. Such perceptual judgement is not identical to the differences in measuring across fundamental frequencies. The difference between 500 Hz and 200 Hz is greater than the difference between 200 Hz and 100 Hz (400 Hz in the first case and 100 Hz in the second). But in terms of the listener's perceptual judgement the differences are the same, i.e. the first is higher than the second in both cases. Therefore, pitch meter readings are only of significance when related to

the relative judgements made by the listener.

2.4.1 Pitch Level Analysis.

American linguists have generally preferred a level analysis. They recognise four pitch levels. These pitch levels are sometimes called phonemes, indicating that they represent distinctive phonological units. By analogy with segmental phonemes they are also said to have allophones, e.g. variation in height within each level. The number four is conventional. There could be six or even ten pitch levels based upon the assumption that the weight of a particular pitch is determined by its relative height to other pitches (we will come back to this later). Pitch levels may be numbered from one to four; pitch level number one is extra-high, level two high, level three mid, and level four low. The order is sometimes reversed. Along the lines of this analysis some generalisations have been made assigning certain intonation meanings to certain intonation contours by means of identifying certain pitch levels within each contour. For instance, there is surprise or unexpectedness in pitch level one, a 'normal' stressed syllable for pitch level two, pitch level four is for unstressed syllables at the end of falling contour, and pitch level three for unstressed syllables elsewhere. This type of generalisation has little validity either as a technical device or as a categorical classification, because of the mass of exceptions.

The pitch level approach has limited implications as far as the meaning of an utterance is concerned. One of its practitioners (Pike (1945:62)) writes:

"It is the intonation contour as a whole which carries the meaning while the pitch levels contribute end points, beginning points, or direction-change points to the contours..."

It is reasonable to infer from this that pitch level analysis is a mechanical measurement of pitch movement rather than a meaningful categorisation. Therefore, there is no real reason to establish generalisations based upon pitch level contrast involving semantic contrast.

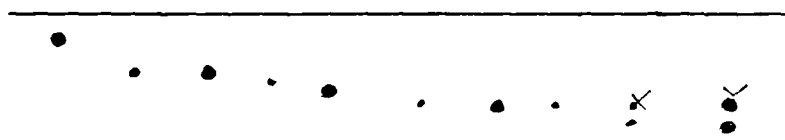
A second point concerning the relativity of ^{the} pitch levels is that some practitioners of this method claim that the relationship across pitch levels is relative and not absolute. The question then is: 'How relative is relative?' For example, in the utterance 'John come here', if the speaker gives 300 Hz to 'come' and 100 Hz to 'here' it is obvious that the pitch on 'come' is higher than the pitch on 'here'. Theoretically, it is also possible to find another speaker who may articulate the same sentence with a different frequency, e.g. 300 Hz for 'come' and 250 Hz for 'here'. Note that the meaning in both utterances is the same. What is unacceptable, in our view, is for the two pitch levels (in both utterances) to be differentiated by a single degree, i.e. 'come' assigned pitch level two and 'here' assigned pitch level three. Specific values of fundamental frequency must be established

to distinguish the four levels, otherwise this type of analysis remains arbitrary.

2.4.2 Pitch Contour Analysis

As mentioned earlier, this type of pitch analysis is commonly practised by British and European linguists. The overall fluctuation in pitch is the bearer of meaning contrast. Consider the following example:

(5) Why are you always making so much noise?



According to the pitch level approach, there are five pitch levels in this utterance. This type of contour in (5) is, strictly speaking, unanalysable under the four-level theory. The linguistic significance of this descending pattern can only be captured when approached according to contour method, i.e. continuously falling contour indicating wh-question or statements in English.

Contour analysis corresponds to the fact that listeners hear and respond to intonation patterns in terms of glides rather than heights. This primary fact about speech is clear if we look, for example, at the closing contours of, say, conversation. Both interlocutors will exchange turns based upon discourse-final contours. When the final contour of one speaker fades away (or rises for questioning or surprise) the second speaker moves to take his turn.

2.4.3 Nucleus

As we indicated earlier, pitch direction and major pitch change are equally significant in terms of their contributions to the meaning of an utterance. While pitch direction differentiates, among other things, statements from questions, the placement of the nucleus signals the semantically focused segment (or segments) in the intonation group. Further, it must be clear that there are various ways of giving prominence to an individual syllable (or syllables) such as extra loudness, and/or extra length, and/or sudden change in pitch movement. In this section we will be mainly concerned with how prominence is achieved by the use of pitch.

A polysyllabic word, in isolation, has different degrees of stress but carries only one primary stress. Similarly, more than one segment may stand out in an intonation group, but there is only one syllable (or a stretch of adjacent syllables) that carries the prominence. The paragraphing of an utterance into intonation groups in both Arabic and English is generally unpredictable. An English speaker, for example, may chose to divide his utterance into a number of intonation groups and may place the nucleus on any segment with no absolute restriction apart from the communicative needs implied by the intended message. Consider the following utterances:

- (6) JOHN's not GOing tomorrow
- (7) On my WAY to the STATION

The speaker in (6) means both 'John' and 'go' to carry the important information of his message, but only 'Go' carries the central information, thus the speaker makes the segment 'go' more prominent to indicate that 'John may do something else tomorrow'. Note, also, that 'tomorrow' is de-accented, either because it is the topic of the conversation or is recoverable from the previous discourse, and hence needs no emphasis. Similarly the segments 'way' and 'station' carry the main information of the utterance (7); the latter signals the centre of the message, and hence carries the most prominent pitch.

Before we leave these two utterances we would like to draw attention to the fact that there is a possible link between the overall contour and nucleus position. In utterance (7) the speaker may produce a rising contour with final focus, while in utterance (6) the contour is rising and falling with the focus nearly in the middle (cf. chapter ^{Si}seven for the primary contour types of KDA).

Phonetically speaking the nucleus is ascribed to an abrupt movement in pitch on a particular segment of an utterance. Semantically, however, we focus a segment because its meaning is of particular interest. The significance in meaning is highlighted either because it is of particular interest to the producer or the listener or because of its informativeness.

As the nucleus is the most prominent segment in an intonation group, it fulfils a particular role. On the one

hand, it is used to fix the attention of the listener on some portion of an utterance, i.e. focusing. On the other, which is as important as the first, it constitutes an obligatory element of intonation group structure. Each intonation group has one and only one nucleus. Pause is used as an external acoustic cue which demarcates the boundaries of an intonation group. Nucleus, on the other hand, is the major element that functions internally to identify the structure of the intonation group (cf. 4.2.3.1 and 4.2.3.2).

2.5 Pause

A stretch of sounds in spontaneous speech cannot flow continuously without some kind of interruption. A speaker may interrupt his flow of sounds for one reason or another. For obvious physiological reasons a speaker may make a pause for breath-taking, another type of pause may precede and/or follow certain speech segments for purposes of emphasis, and a third type of pause may result from hesitation, false start, and so on. When a speaker pauses, this means that his vocal cords stop vibrating, or the vibration of the vocal cords is reduced to its minimal rate. Pause is represented on a spectrograph in a straight line with sound frequency almost zero. This form of pause is referred to as unfilled pause (silence). However, some phonologists recognise another form of pause labelled filled (voiced). Sounds like [e], [a], [u] and [m] either singly or in combination are the frequent fillers for this type of phonological pause, although the filler may vary

according to some sound characteristics of some individuals and across different dialects of a language as well as across languages. It is not always possible to differentiate (phonetically) between the long form of the phoneme /m/ and the filler [m] in a short filled pause. Appeal in this case has to be made to the contextual meaning of the filler.

We will consider some of the work that has been done in regard to the fundamental types and functions of pause before we propose our own interpretation. Two phonetic types of pause are recognised by Goldman-Eisler (1958); (a) a pause which takes an average length of 0.5-1 seconds and represents from 2.5% to 25% of the overall speaking time. This pause is usually due to physiological necessity (ie. breath-taking); (b) A second type which is due to hesitation and represents from 0-80% of the overall speaking time. This second type is dependent on the degree of fluency in the reading aloud of texts. Further, when hesitation in reading is compared with hesitation in spontaneous speech the result is almost identical (nearly 75% of pauses are due to hesitation).

For Maclay and Osgood (1959) silence is the more obvious pause while voiced pause has a tendency to occur more frequently at phrase boundaries rather than within the phrase. This last characteristic of voiced pause encourages Livant (1963) to suggest that through filling the phrasal gaps the speaker gains more control of the conversation, i.e. acts as the manager of the turn-taking process.

Both Boomer (1965) and Suci (1967) confirm that pauses

are highly sensitive to individual differences and that length of pause is insignificant as far as the grammar and the meaning of a language are concerned.

By and large, pausing is idiosyncratic, but it is generally agreed that silence is predictable from grammatical context and is in some way tied to physiological necessity. It is also accepted that voiced pause is a hesitation noise and can hardly be analysed systematically. As we mentioned earlier the function of pause is what matters, its frequency and length mean very little.

The human ear perceives pauses (zero vibrations of the vocal cords) varying from 0.25 to 1 second (or longer). The indeterminacy of pause length is due, we believe, to the method that has been used to measure silent gaps. Some writers report instrumental recordings of zero vibration of vocal cords, others detect a perceptual form. A reliable method of stating silence length would have to demonstrate, first, the overall length of syllables in the studied stretch of sounds and, second, relate the silence gaps to the relevant syllable lengths. If, for instance, the spectrograph reads the overall length of the syllable as 0.10 seconds, then any silence gaps which occur at the same graphic line must measure the same duration (or longer).

As early as 1909 Daniel Jones suggested that pauses are 'normally' made at points where pauses are allowable from the point of view of meaning. Jones' sentences are divided (pauses are the dividers) into sense groups, i.e. groups which

are not capable of being further subdivided by pause. Since that time, pause has become the issue whenever the demarcation of intonation groups is discussed. One must take note of the fact that the link between silence gaps and the speaker's physiological needs is not always absolute. Moreover, questions like: 'Does a speaker pause whenever he needs to breathe?', and, 'Does a speaker breathe whenever he pauses?', are valid areas for research but fall outside the scope of our study.

To sum up, we believe that pauses typically occur at one of the following places:

- (a) Before a segment which carries a heavy contextual load. In other words, pauses tend to occur before a word or phrase which is difficult for the listener to guess in advance.
- (b) At major grammatical boundaries. Adverbials, compound nouns, phrases, most of the major elements of clause structure, and sentences (or clauses) may be either followed or preceded by a pause. The more major the grammatical boundaries are the longer the pause. For example, the pause that separates a clause from a final adverb is not necessarily as long as the pause that may separate two independent clauses.

- (c) After the first segment of the intonation group. This type of pause is easily overlooked for a number of reasons, e.g. (1) It might be fairly short. (2) It might isolate a word which is repeated because of a false start.
- (d) At the end of an utterance, or in terms of speech-act theory, a turn-taking pause. The length of this pause is primarily controlled by the next speaker rather than the present one. This sort of pause is only of particular significance if the concern is speech interaction.

Pause types (a-c) are to be considered in the present research. It must be noted that we do not consider pause alone to be the divider of intonation groups; rather it is a criterion (among other criteria) for marking intonation group boundaries. Pause is an external criterion which can be considered along with internal measurements (intonation structure) to identify intonation group boundaries.

2.6 Loudness

Loudness is usually treated with reference to stress. For Abercrombie (1923:19) stress is "force of breath-impulse"; for Jones (1956:246) stress is "the degree of force with which a sound or syllable is uttered"; and for Ladefoged (1962:225)

"Stressed sounds are those on which the speaker expends more muscular energy. This involves pushing out more air from the lungs by extra contraction of the muscles of the rib cage, and by extra activity of the laryngeal muscles, so that there is an additional increase in pitch ... When there is an increase in the amount of air being pushed out of the lungs, there is an increase in the loudness of the sound produced."

As an acoustic notion, loudness is measured in decibels (dB) and referred to as 'intensity'. Intensity measures the loudness of a sound in relation to the amplitude of the adjacent sounds. The human ear perceives a difference in loudness when the intensity is greater than 1 dB. In general voiceless sounds have lower intensity than voiced sounds.

The relationship between loudness and stress is not always absolute. It makes a great difference whether we are speaking of the produced or the perceived loudness. The latter is our concern here.

There are two types of loudness, according to Crystal (1969b); simple loudness and complex loudness. The former is referred to by some scholars as lexical stress. The latter, however, operates over a stretch of segments in an utterance (sentence stress).

Speech synthesis is probably the most sophisticated method of clarifying the complex nature of loudness. Fry (1955), who synthesises English speech sounds as part of an investigation of duration, intensity (a component of loudness), and fundamental frequency, concludes that:

- (a) Both intensity and duration are included in the judgement of English word stress.
- (b) Higher syllables (in terms of their frequencies) tend to be judged as stressed rather than the lower syllables.

The last part of the aforementioned conclusion, which is also reached by Lieberman (1962), illustrates the independence of stress and nucleus. As we have suggested earlier, the distinction between stress and nucleus is related to the following factors:

- (1) Stress is more recognisable at the word level and nucleus is linguistically contrastive at the utterance level.
- (2) In the case of stress the dominant prosodic feature is loudness (intensity), and in the case of the nucleus the dominant feature is pitch (fundamental frequency). It should not be overlooked, here, that loudness, pitch, and duration are all attributes of the prominence of the syllable (or syllables) in connected speech.
- (3) Not every syllable which carries lexical stress is necessarily the nuclear syllable of the utterance. However, the nuclear syllable is expected to be lexically stressed.
- (4) The prominent element of the utterance (nucleus) could be a single syllable or a stretch of adjacent syllables.

This means that the lexically stressed syllable, when it falls within the prominent element of the utterance, is contained in the domain of the nucleus.

2.7 Duration (length)

The term 'length' refers to the physical duration of a sound or an utterance, i.e. the perceived length of a sound, utterance, or pause. Phonologically, it represents a relative duration which has contrastive value. By and large, the term is restricted to accommodate phonological contrasts like 'long' and 'short'.

Languages may differ according to the way in which they value the length of their segments. English, for instance, (in most of its varieties) has allophonic length. Whether the vowel in 'bad' is of a single length or slightly longer makes no substantial difference in terms of the word's meaning or its grammatical status. Vowel length in English is predictable, e.g. vowels are somewhat longer before voiced consonants than before voiceless consonants. Unlike English, Arabic and some other languages such as Finnish, Japanese, Korean and Danish have contrastive vowel lengths. Examples are given below to illustrate the contrastivity of vowel length in Arabic.

- | | | | | | |
|-----|-------|---------|----|--------|----------------|
| (8) | katab | (write) | vs | kaatab | (write to) |
| (9) | nabat | (grow) | vs | nabaat | (plant, grass) |

- (10) 9alam (flag) vs 9aalam (world)
 (11) samaH (allow) vs samaaH (permission)

Consonant length is also contrastive in some languages like Arabic, Luganda and Italian. Geminates are produced with longer duration than single consonants. The following are examples of geminates and single counterparts:

- (12) qalam (pen) vs qallam (pare, cut)
 (13) daras (study) vs darras (teach)

We are not concerned here with segmental length as such, but length is indirectly involved in the definition of intonation. We have already seen that duration is essential in the measurement of the fundamental frequency of pitch, i.e. the number of cycles per second. Duration is used phonologically to accommodate different functions of timing as far as the prosody of a language is concerned. It refers to the overall speed of an utterance including fundamental frequency, syllable length, and loudness, which may be measured in any unit of time and of linguistic significance. This function of duration is sometimes split into two prosodic features termed tempo and rhythm. The former is concerned with the overall rate of an utterance. The latter is concerned ^{with} the perceptual pattern of nuclear syllables, i.e. the rate at which pitch changes. The tempo of an utterance is usually regarded as a property of attitude, and the rhythm is included under the acoustic domain of tonicity. Duration is also related to intonation in the way in which silence gaps

are measured, as we have already mentioned in the case of pause earlier (cf. 2.5).

CHAPTER THREE

THE FUNCTIONS OF INTONATION

3.1 Introduction

In the previous chapters an account was given of various acoustic features which, in total, are believed to form the prosodic structure of a language. It was argued, in the previous chapter and in chapter one, that intonation is basically structured out of a combination of prosodic features such as pitch, duration, loudness, and pause, in addition to some subsidiary features such as tempo and rhythm. They, of course, vary in their relevance to the intonation contrast in a language, the most central of which is pitch. It has also been argued that the most appropriate and systematic basis on which to account for most, if not all, intonation contrasts is phonological. The phonological structure of intonation as stated earlier consists of: (a) tonality—the way in which speech is paragraphed by means of intonation groups, (b) tonicity—the way in which fundamental frequency curves indicate communicative foci, and (c) tone—the way in which pitch movement establishes an intonation contour.

In this chapter an attempt will be made to outline the most well established functions of intonation. Our immediate aim is to answer the following questions; (1) Is there a single role which an intonation pattern may play in speech?

(2) If not, what are the major functions of intonation? To give a brief answer to these fundamental questions, we would say that the ultimate role of intonation is to expound meaning contrast. This short answer is just a gleam while the spotlight is focused on the following discussions of the various functions of intonation: informational, grammatical, and attitudinal/emotional functions. It is not claimed here that these are the only functions that intonation may play in speech. Of course, there are other prospective, though less prominent, roles that some intonation features play. Examples of these are: the identification of some intonational characteristics of an individual speaker, the indication of gender, the acoustic features of turn-taking and speech interaction.

It must be stressed that the reference to the functions of intonation throughout the present chapter, is basically theoretical. Some of these functions, namely the grammatical and the informational, will be applied to the relevant data in the successive chapters. To avoid unnecessary repetition, cross references to points where a particular function is applied are clearly indicated to draw the reader's attention to places where he can consult natural examples from KDA.

3.2 The Informational Function of Intonation

The theory of information structure and its correlation with intonation was originally established in the Prague School of linguistics, and in England by Halliday (1970a:162)

who notes that: "In English, information structure is expressed by intonation".

Viewed functionally, the main purpose of language is communication. When a speaker uses his own mother tongue, he usually presents the information in a 'proper package' (to borrow Halliday's term). This involves questions like: what is the message and how is it set_^? The latter is our concern.

The essential purpose of being involved in conversational interaction is to exchange information with your interlocutor. This involves from the speaker's side; (a) a process of selection (to set his message) from different linguistic levels: phonological, morphological, and grammatical, (b) a judgement regarding the nature of the message. This judgement is highly influenced by things like: the shared knowledge with the interlocutor, and the discoursal situation.

Viewing speech from the point of 'how messages are usually set', we may say that the speaker chops his flow of speech into 'message blocks' each of which represents a unit of information. Consider the following examples:

- (1) //John saw the play yesterday//
 - (2) //John saw the play yesterday you know//
 - (3) //John/ /saw the play yesterday//
 - (4) //John saw the play/ /yesterday//
 - (5) //John/ /saw the play/ /yesterday//
- Halliday (1967b:202)

The utterance in (1) is considered to be the unmarked or

'neutral' case where one unit of information corresponds to one clause. A further implication of this correlation is stated elsewhere by Halliday (1970a) saying that "one clause is one tone group" (we will come back to this later in (3.3) below). The utterance in (4) can arguably be regarded as two message blocks realised in two intonation units. Here, the adverbial may be said to represent a single structural constituent. The division of an utterance into intonation groups corresponds to the chopping of the message (text) into information units. There is, then, a direct correlation between intonation groups and information units. So, if we go back to the utterances in (1)–(5), we find the number of intonation groups is equal to the number of information units which the speaker intends to make. Moreover, it may be noted that neither intonation group nor information unit is predictable based on a given grammatical structure (consult chapter four for a discussion of the correspondence between intonation group and clause). Hence, it is left up to the speaker's intention and the message to determine the number of information units and therefore the number of intonation groups. In support of this view think of a political speech and how politicians appear to say more by simply multiplying the number of intonation groups in their speech.

Each unit of information contains minimally a bit of information which is new to the listener and possibly another bit of information which is already in his consciousness. What is already known is not actually news, therefore the

interlocutor is almost always expecting to hear something new. Halliday (1967,a:204) recognises this fact, saying that:

"Information focus reflects the speaker's decision as to where the burden of the message lies. It is ... one kind of emphasis, ...whereby the speaker marks out a part (which may be the whole) of a message block as that which he wishes to be interpreted as informative."

The determination of newness and givenness involves the interaction of a large number of things like: shared knowledge between the interlocutors, speaker/hearer interaction, extra-linguistic environment, and the discourse situation.

Informationists have realised that the information unit can either be given or new. New is used here in the sense that the speaker presents (or assumes) it as not being recoverable or previously mentioned in the discourse. Note, that old information need not be lexically given. It could be given in a non-linguistic manner, e.g. two people looking at a painting signed by 'Taalib' may come out with the following utterances:

(6) A: you know who did it

(7) B: Taalib I think

The element 'Taalib' in (7) carries the nucleus, although it is not physically new. Given information may be derivable from common knowledge which both the speaker and his interlocutor share. Hence, the distinction between given or

new information is not lexical.

The exchange of information in speech is manipulated intonationally in the way in which a speaker marks bits of the information as either new or already known to the listener. This identification of bits of information is demonstrated through a phonological choice; the way in which the speaker marks the segment to carry the prominent pitch so as to indicate information focus. In KDA and in RP English, nucleus placement is unmarkedly assigned to the new bits of information, though not all nucleus-bearing elements are lexically or contextually new (cf. 5.5.2).

The information is structured contextually into message blocks which are realised phonologically as intonation groups. Each intonation group contains, on the one hand, bits of information which the speaker interprets as highly informative and which are hence assigned the prominent pitch as a means of highlighting their informative value. On the other hand, there are other bits of the information which are considered to be less informative and hence receive less prominence.

'What has been ^a ^{ku} said' and 'what has been talked about' are two notions seen to constitute the core components of the message. These notions have been treated in various ways in the literature of traditional Arabic grammar as: 'muftada?' and 'xabar', 'muxbar 9anh' and 'xabar', 'musnad ?ilaih' and 'musnad'; and in modern (western) linguistics as: topic and comment, subject and predicate, theme and rheme, and new (unknown) and given (old or known) information. Obviously,

each treatment has its own intrinsic motivation which we will not go into here. However, it seems that there is a psychological reality for making a distinction between the two notions. They essentially relate to the comprehension or processing of the message either as it is intended by the producer or as it is perceived by the listener. This comprehension involves not only what has been explicitly expressed in the utterance but also it involves 'relevance' (Sperber and Wilson (1986)) to an earlier act of comprehension. In other words, these elements collectively contribute to the informativeness and the 'communicative dynamism' of speech.

There are two well known methods of identifying 'what has been said' and 'what has been talked about': (1) 'the Hallidayan approach and (2) the Prague school approach. We will shed some light on these two methods by means of a contrast. The aim of this is to deduce a compatibility with what we will refer to in chapter five as the communicative relevance of tonicity. In other words, we will debate the following question: Which of these approaches is essentially related to the role that tonicity plays in speech? Since the following discussion is primarily contrastive and limited in focus to the relevant aspects of intonation in spoken discourse, the reader who is interested in more global treatment of the subject is advised to consult other works in this field such as; (Allerton (1978), Aziz (1988), Bloomfield (1933), Chafe (1974), Crystal (1975), Danes (1974), Firbas

(1966,74), Halliday (1967a,70b&76).

3.2.1 Halliday's Approach

In the following discussion we will rely primarily on firsthand claims made by Halliday himself, not what has been said about his approach, as expressed in his own words. The aim here is to be reasonably objective. By means of citing some of Halliday's claims we will be able to identify, on the one hand, his sense of newness and givenness in terms of definitions, structures, functions, and a contrast with theme and rheme, and on the other hand, his view of thematisation in terms of definitions, structures, and functions.

The new and given constituents of the message are defined by Halliday in the following way: "New is that which the speaker marks out for interpretation as non-derivable information ... given is offered as recoverable anaphorically or situationally" (1967a:211). We may take this to be the most widely accepted definition that Halliday puts forward for givenness and newness. Elsewhere, Halliday says:

- (1) "The elements of the clause structure are contextually distributed in a system of 'given/new'"

(In: de Joia & Stenton (1980:31))

- (2) "Given is defined as a term already present in the context of situation." (ibid:31)

- (3) Given and new "are options of the part of the speaker, not determined by the textual or situational environment".

(1967a:211)

- (4) "The given is hearer-oriented and context-bound"
(1970:357)
(In: de Joia & Stenton (1980))

The above statements make it by no means clear whether new and given are to be taken as text/situation-given or text/situation-free. In this respect, the statements in (1), (2), and (4) contrast with the statement in (3). How^{is} it ^{is} possible for the listener to apprehend the said piece of information without any reference to earlier comprehension?

If we take, for the sake of the argument, that new and given "are options of the part of the speaker" as in (3), it follows that they are speaker-oriented, i.e. the speaker determines which part of the message he wishes to present as new to his interlocutor and which part is assumed to be already encoded in the consciousness of his listener. If this assumption is correct, it follows that the assumption in (4) is not.

With respect to the function which new and given information possess in spoken discourse, Halliday writes:

- (5) "Any text in spoken English is organised into what may be called 'information units'."
(1967a:200)
(In: de Joia & Stenton (1980))
- (6) "The Given element is optional; the New is present in every information unit, since without it there would not be a separate information unit."
(1976b:326)
(In: de Joia & Stenton (1980))

- (7) "This part of the message, which we shall call the 'given' has a specific function in the textual organization: it links the information unit to the rest of the discourse ... By the 'given' we understand that part of the message which is shown, in English intonation, to constitute a link in the chain of discourse."

(1970b:354)

(In: de Joia & Stenton (1980))

The statements in (5-7) make it obvious that any (English) spoken text consists of information units each of which has obligatory (new) and optional (given) elements. The new element establishes the information unit and the given element, when present, links it to the rest of the discourse. Granted that this is the straightforward function of given and new information as has been well documented by a number of writers, it follows that new and given information are part and parcel of the textual and/or contextual (situational) environment in which they occur. Again, if this interpretation of the function that new and given information possess in speech is correct then the claim made in (3) above is not.

With respect to the status of new and given information: the sense in which they have been realised in the structure of language, and the contrast they establish with theme and rheme, Halliday writes:

- (8) "While given-new is a structure not of the clause but of the information unit, and is realized not by sequence but by intonation, theme-rheme on the other hand is a structure of the clause, and is realized by the sequence of elements: the theme comes first."

(1970b:356)

(In: de Joia & Stenton (1980))

- (9) "What the speaker puts first is the theme of the clause, the remainder being rheme." (ibid:356)
- (10) "...the theme is the point of departure-the takeoff point of the clause; and the significant fact about it is that the speaker is free to select whatever he likes." (ibid:356-7)
- (11) "While the information unit structure, in terms of given and new, gives the message coherence with what has gone before, the organisation of the clause into theme and rheme gives it coherence within itself." (ibid:357)
- (12) "Theme is concerned with the information structure of the clause; with the status of the elements not as participants in extra-linguistic processes but as components of a message; with the relation of what is being said to what has gone before in the discourse, and its internal organisation into an act of communication." (1967a:199)

In the above statements (8-12) Halliday essentially relates the given-new structure to the comprehensibility of the message by means of its organisation in structures of information units. Unlike theme-rheme structure, given-new structure is realised by phonology (intonation). Leaving aside the confusion that the statement in (12) raises when contrasted with the earlier statements, theme-rheme structure is positional, i.e. whatever comes first in the clause is theme. However, when the statements in (7) and (11) are taken in conjunction with the one in (12), we read that given, as an element of an information unit, "gives the message coherence with (and links it to) what has gone before" and theme "is concerned with the relation of what is being said to what has gone before in the discourse." This may lead us to conclude

that given and theme seem to perform almost the same function in the structure of discourse, a position which Halliday elsewhere (in (3) and (11)) rejects.

To sum up, Halliday distinguishes between new and given units of information and theme and rheme elements of the clause. He treats new and given as phonologically realised elements of the information structure which function as cohesive devices of the message. Theme and rheme, on the other hand, are positionally (or structurally) realised in terms of sequential order within the structure of the sentence or the clause. What Halliday has identified as given and new information are, in part, compatible with what we will refer to in chapter five, as the information elements of the message which are signalled by tonicity (cf. 5.4 and 5.5). Halliday's conception of theme and rheme (as constituting, in the broader sense, "the grammar of the message" (1974:50) as cited in: de Joia and Stenton (1980)) seems to be motivated by the fact "that in English word order is to a large degree grammaticalized" (Mathesius (1942) (cited in Fronek (1983:321))). In KDA, the semantic significance of tonicity is mirrored in the type of information it conveys, rather than the position it holds in the clause. Its structural significance, however, is seen in its relevance to the form-class elements of the clause which are distributed in a relatively position-free manner (cf. 5.4 and 5.6). This last phenomenon of KDA tonicity is related to the word order of the language, which we believe is a valid area for further

research.

3.2.2 The Prague School Approach

As an alternative method of accounting for 'what has been actually said' and 'what has been talked about' in spoken discourse, we will illustrate below the views which stem from the work of members of the Prague school such as Mathesius, Danes, and Firbas. These two notions will be explored in terms of definitions, functions, and structures.

The Prague school has traditionally viewed language as primarily a means of communication. "Communication involves a communicative purpose. A communicative purpose is always prompted by a situation." (Firbas (1974:36)). In the light of this commonly assumed function of language, let us look first at the properties 'theme' and 'rheme', and 'given' (known) and 'new'.

- (1) Mathesius (1942) (according to Danes(1974:106)) states that "the foundation (or the theme) of the utterance as something that is being spoken about in the utterance and the core [or the theme] as what the speaker says about this theme". He defines theme "as that which is known or at least obvious in the given situation and from which the speaker precedes".
- (2) "No theme can be established within a sentence if none of the sentence elements conveys a piece of information that is either known or at least obvious in the given situation". (Firbas (1966:268))

- (3) "... it is just the rheme that represents the core of the utterance (the message proper) and pushes the communication forward... The rheme shows its significance as the conveyer of the 'new', actual information, while the theme, being informatively insignificant, will be employed as a relevant means of the construction".
(Danes (1974:113))

The statements in (1-3) clearly illustrate the idea that the utterance (used in a sense which is more or less interchangeable with sentence) consists of two elements; (1) 'what has been talked about'. This is singled out by that portion of an utterance which is already known to the listener, as it has been given (in the preceding discourse) and/or is recoverable from context, and shared knowledge. This portion is labelled the theme. Unlike in Halliday, theme does not occupy a fixed position in the sentence. (2) 'What has been actually said'. This is identified as that portion of the utterance which conveys new (or actual) information. From the viewpoint of text organisation, it is labelled rheme. This element (rheme) has a highly significant role to play in speech. It is the most informative portion of the utterance, as it constitutes the newly introduced information. Its communicative task is essential in any type of speech because it represents the part of an utterance which pushes the conversation forward.

The difference between the element which is already known (or the theme) and the element which is being introduced in that portion of the utterance labelled 'rheme' rests on different degrees of communicative continuity. Every element in the utterance has something to contribute to the

communicative dynamism (CD) of the utterance as a whole, and when an element is said to carry CD the reference, here, is to a unit of communication. CD is defined by Firbas (1974:78) as "a property of communication, displayed in the course of the development of the information to be conveyed and consisting in advancing this development". The degree of CD is identified as "the extent to which [an] element contributes to the development of the communication" (ibid:78).

With respect to the relations between the degree of CD and newness and givenness, Firbas (1966:270) states that "elements conveying new, unknown information show higher degree of CD than elements conveying known information". He also adds that theme constitutes "the sentence element (elements) carrying the lowest degree(s) of CD within the sentence"(ibid:272). It follows, then, that the portion of the utterance which carries new (unknown) information, and constitutes the rhematic construction of the utterance is the one with a relatively higher communicative role in pushing the speech forward. The other portion, which constitute the thematic construction of the utterance, is informatively less significant.

In conclusion, we will adopt Prague school classifications of given (known) information (or the thematic element) and new (unknown) information (or the rhematic element). These elements (given and new) are identified phonologically by means of nucleus placement. Unlike in English, there is not a rigidly fixed order for the

distribution of these elements in KDA utterances (cf. 5.4). KDA Tonicity, in its unmarked form (with an overwhelming frequency (67% of tonicity)), falls on the newly introduced element and within this element it is the form-class segments which bear this nucleus. However, tonicity might be carried by an element which is informatively insignificant, although this is of less frequency in KDA connected speech (22% of cases). In this last case, tonicity is marked for some extra-communicative purposes as we will illustrate in (5.5.2) below.

3.3 The Grammatical Function of Intonation

How much grammar is related to the prosodic pattern of the language, is not agreed upon among linguists. Most writers refer to grammar when they come to discuss intonation, however, the reference varies from one writer to another as does its theoretical base. To take some examples; Bolinger (1958:31) considers the relationship between intonation and grammar to be 'casual' and not 'causal'. For him intonation

"signals meanings which in its own sphere
are a steady and systematic illumination,
but in a neighbouring sphere may be only
an occasional glimmer."

For people like Quirk et al (1964) and Crystal (1969b) (as we shall see later) there are unmarked/marked correspondences between some syntactic constructions and some intonation features. A third view is taken by Halliday (1964:169) who claims that "we cannot fully describe the grammar of spoken

English without reference to contrasts expounded by intonation."

As our approach is essentially phonological (cf. chapter one), we will be concerned here with grammatical relevance of intonation. Namely we will discuss: the grammatical relevance of tonality, the grammatical correspondences of nucleus placement, and briefly the correspondances between some contour types and some sentence types.

It is worth starting the discussion of the grammaticality of intonation with an account of what is meant by 'grammar'. Does it explain how it is possible for one to speak and understand one's language, or does it describe one's ^uusage as a native speaker of one's mother tongue?

To begin with the former concept, transformationalists are geared towards the idea that one's grammatical knowledge of one's language is not what one actually uses (performance), it is one's internalised competence. 'Competence grammar', on the one hand, refers to the 'innate endowment'. Performance, on the other hand, is the actual output of one's internalised grammar. In the actual ^uusage of language, the performed grammar is not always identical with the innate grammar, an example of which is slips of the tongue. In between the two levels transformationalists postulate certain mechanical steps through which the difference between deep and surface structure can be explained. The idea that linguistics must be seen as a branch of cognitive psychology is stressed throughout Chomsky's work, especially his book 'Language and

Mind' (1968). Under this Chomskyan notion of grammar there is no direct relationship between the syntax of a language and its intonation structure.

Another view of grammar is frequently adopted in the literature and usually described by the phrase 'traditional grammar'. Grammar here refers to a formal level of structural organisation which is independent of the phonological, semantic, and phonetic aspects of language. In this sense, grammar includes both 'syntax' and 'morphology'. Grammatical structures are concerned with the functions which 'form-classes' perform in the sentence, e.g. noun, verb, adverb, etc., and is also concerned with the functions which sentences fulfil, e.g. statement, command, interrogative, etc. Under this view of grammar, intonation is related equally to: the constituent structures of certain types like clause structure, sentence type, and form-classes. The discussion of the grammatical function of intonation in the present work will be pursued using this view of grammar.

It has long been recognised that intonation and grammar go hand in hand. This interdependence was regarded as a 'state of fact' as early as the sixteenth century, and a number of scholars have written in favour of this concept. Among the most well examined interrelations between intonation and grammar is the pedagogically motivated correspondence between clause and intonation phrasing. Like other functions of intonation, there is no agreement on whether one intonation group corresponds to less, one, or more than one clause.

People like Armstrong and Ward (1931), Kingdon (1958), Quirk et al (1964), Halliday (1967-70), and Cruttenden (1986), are keen to view tonality with reference to clause (sentence) structure. The grammar of intonation is seen in Armstrong and Ward, and Kingdon's works as representing correspondences between contour type and sentence type (we will come back to this later). The length of intonation group was not essentially measured, and it seems that it has been taken for granted that intonation groups are as long as their sentence counterparts. In the works of Halliday and Cruttenden one-to-one correspondences between an intonation group and a clause are found. Quirk et al, on the other hand, show that there is a 'tendency' (unmarked) for an intonation group to be as long as its concomitant clause. In his statistical analysis, Quirk shows that in between one fourth and one third of his data one intonation group correspond to structures which are either more or less than a clause. This finding is, we believe, influenced by the nature of Quirk's data, which consists primarily of reading scripted texts where things like the degree to which the text has been prepared for reading, the scripted punctuations, and the fluency of the reader, contribute to the phrasing of intonation.

More recently, Crystal (1969b) demonstrates statistically that the intonation groups of RP English are found to be coextensive with 'elements of structure' more than with one or more clauses. In natural data (spontaneous speech), Crystal correctly argues that the length of intonation group is hardly

predictable. In no more than 37% of the cases, are intonation groups found to correspond to one or more clauses. Intonation groups which accommodate elements of clause structure are found to be as frequent as 63% of the overall number of intonation groups. This view of tonality is supported by the fact that it is the context under which the speech is taking place which shapes the intonation phrasing rather than the grammar. This contextual chopping of intonation parallels the grammar of the language and will not (under normal circumstances) produce grammatically awkward patterns.

With grammatical constituents less than a clause, tonality correspond mainly with clause modifiers. Adverbials (in their various syntactic constructions) are the obvious examples:

- (9) //surprisingly // he knew the answer//
- (10) //in some cases /...
- (11) //Muhammad has registered // officially//

Another instance where intonation phrasing corresponds with a grammatical construction smaller than a clause is found in cases of NP dislocations, 'by' phrases, and tag questions. The following examples illustrate these syntactic structures:

A. NP dislocation

- (12) // I like him // but his sister // I can't stand //

B. 'By' phrase

- (13) // it has been done // by professor Dickins //

C. Tag question

(14) // it's very good // isn't it //

(15) // very good players // aren't they //

There are also cases where one intonation group contains more than one clause. Examples which illustrate this are to be found in the cases of reporting clauses followed by reported clauses, and in the structure of conditioned clauses followed by conditional clauses, in English.

Tonicity is commonly used in communication to indicate focus. Along the lines of the correlation between intonation and grammar, it could be said that tonicity has grammatical relevance. Consider the following:

(16) George left directions for Mary to follow

There are two potential meanings for this sentence, (a) George left directions for Mary to follow him, or (b) George wants Mary to follow the directions. The selection of one of the potential meanings can be expressed by either placing the nucleus on 'follow' to mean (a), or on 'directions' to mean (b). The conclusion, then, is that we speak of the "grammatical function of tonicity when we find two otherwise identical structures being differentiated by tonicity" (Crystal (1969b:263)). The following are some other examples of tonicity functioning grammatically:

(17) a. I need more experienced teachers. (experienced)

b. I need more experienced teachers. (more teachers)

- (18) a. my son Fahad and his friend. (2 people)
 b. my son, Fahad and his friend. (3 people)
- (19) a. my son who's abroad ... (the abroad son)
 b. my son who's abroad ... (my son who you know being abroad)
- (20) a. it's not bad. (idiom)
 b. it's not bad. (literal meaning)
- (21) a. I thought it would rain. (it hasn't)
 b. I thought it would rain. (it has)

So far we have discussed the relationship between tonality and clause structure, and tonicity functioning to disambiguate some grammatical structures. Now let us consider some other aspects of the grammatical relevance of tonicity, i.e. the grammatical status of some nucleus-bearing elements. It has been recognised, by Quirk et al (1964), Crystal (1969b), and in chapter five of this thesis (cf. 5.6), that tonicity (in its unmarked form) is more or less restricted to specific grammatical environments such as form-classes (cf. 5.6.2). Nouns and verbs (as heads of their phrases) are the potential carriers of tonicity. Adverbs, mainly when constituting single intonation groups, carry the prominence. This particular phenomenon signifies the fact that form-class words are the normal recipients of the prominent pitch in an intonation group. This is indirectly related to the word

order of a language. In SVO languages the head of a noun phrase in object position (or the head of the verb phrase) is the unmarked position for tonicity (last-lexical-item hypothesis as in Cruttenden (1986), Quirk et al (1964), Halliday (1967-76), Crystal (1969b), and other researchers in RP intonation). In inflected languages such as Arabic where elements change and exchange positions (giving relatively free word order), tonicity is relatively position-free.

The viewpoint which associates contour type with sentence type has been the corner-stone of the discussion of the grammaticality of intonation for a number of decades, especially when intonation is pedagogically addressed (Jones (1909), Palmer and Blandford (1924), Armstrong and Ward (1931), Kingdon (1949), O'Connor and Arnold (1961), Cruttenden (1986), and many others who work in the field of teaching intonation). It is not difficult to find examples of some contour types combined with some sentence types (cf. 6.5). To give just a simple one, we may refer to an early work of Palmer and Blandford (1924:18-24). They postulate the following contour types and associate each with its concomitant syntactic structure:

Short gradual falling:	"in statements having the nature of declarations or assertions, commands, questions beginning with an interrogative word, and rhetorical questions"
Sudden falling:	in assertions, and 'special questions' with a one word prominence such as 'where?'
Rising:	in Y/N and echo questions.

Rise-falling: "in statements having the nature of comments".

By and large, this type of grammatical association of intonation has been practised for a long time, and it receives tremendous attention from language teachers. The most important syntactic forms, according to this type of analysis, are statements, questions (WH, Y/N), exclamations, and commands (for RP see O'Connor and Arnold (1961) and for MSA see Al-Ani (1970), for KDA see chapter six).

To sum up, it must be stressed that a one-to-one association between a particular intonation feature and a particular syntactic construction is theoretically unsound. Whenever intonation is discussed with reference to grammar, it principally implies a reference to the most neutral intonation pattern which under 'normal' circumstances happens to accompany a particular syntactic forms; i.e. the 'unmarked' form. Deviation from this most neutral pattern is also possible, but it occurs less frequently (i.e. it is marked), and is, in most cases, motivated by a number of communicative and contextual reasons, among which is the speaker's attitudes (in the sense that speaker's attitude is part of the contextuality of the utterance, as we shall see later).

3.4 The Attitudinal Function of Intonation

The chain that has been postulated to link the prosodic devices of a language with the various emotional states of its usage, is not convincingly cohesive. Some writers have dealt

with the issue either from an articulatory point of view or from an acoustic perspective, others suggest 'emotional' meaning versus 'referential' meaning, a third view limits the analysis to an 'expressive' type of emotional 'shade of meaning' and a 'suggestive' type. Within this framework, intonation is viewed, from the speaker's perspective, to express "the speaker's attitude to the situation in which he is placed" (O'Connor and Arnold (1961:21)). From an acoustic angle, on the other hand, intonation is viewed to be connected with some attitudinal types.

Intonation in its 'emotional' function is said to have an 'expressive' or 'suggestive' shade of meaning (Schubiger (1935)). The expressiveness of intonation corresponds to the feelings of the speaker with regard to his utterance, which can be either of the 'pure intensity' type, when the speaker intensely feels what he is uttering, or of an attitude type, where the utterance is coloured with personal feelings: pleasure, pain, irony, etc. The suggestiveness of intonation, on the other hand, refers to the speaker's attitude towards his audience. The speaker may want to impress his listeners or he may simply want to instil some feelings or emotions into the hearer's mind. Speakers may impose some emotional feelings throughout the usage of their language. This attitudinal colouring has little significance as far as the intrinsic meaning of an utterance is concerned. To put this in other words, whether the speaker is happy or angry, defensive or offensive, puzzled or excited, will have little effect upon

the cognitive meaning of 'what are you doing?', which may be signalled by the placement of tonicity on either of the form-class elements. The anticipated reply, which might be shaded with some emotion, would not deny the fact that the speaker was writing a letter, for example.

It has been suggested by Fonagy and Magdies (1963) that certain tone types indicate certain attitudinal types. For example:

(22) you [\]did

(23) [\]don't

It is said then that the falling tone (suddenly falling) in (22) indicates 'surprise', the same type of tone in the second utterance (23) (gradually falling) signals 'insistence' mode. The vagueness and inconsistent nature of these ascriptions suggest that no definite conclusion can be drawn regarding a one-to-one correlation between the intonation of a language and the categorisations that have been postulated to describe the possible attitudes which the speaker may express through his verbal usage of his language.

Another type of 'emotional' meaning of intonation has been postulated by people like Uldall (1964) and Lieberman (1962). The latter examine the contributions of fundamental frequency to the transmission of the emotional content of American English speech. ^{He} ~~They~~ have studied eight different sentence types and synthesised eight different emotional

modes; (1) a bored statement, (2) a confidential communication, (3) a question expressing disbelief, (4) fear, (5) happiness, (6) an objective question, (7) an objective statement and (8) a pompous statement. In the conclusion to their investigations^h they state that:

"(1) There is no one single acoustic correlate of the amount of the emotional modes... . Phonetic content, gross changes in fundamental frequency, the fine structure of the fundamental frequency, and the speech envelope amplitude...all contributed to the transmission of the emotional modes.

(2) The different emotional modes did not all depend to the same degree on all the acoustic parameters. Different speakers favoured different acoustic parameters for the transmission of the same emotional mode."

(Ibid:248)

The results of such analyses are of little use, as they tell us almost nothing about the intonation contours in their natural environment, i.e. the intonation contours of spontaneous speech. Methodologically, these types of studies lack reliability as far as natural language is concerned. Spontaneous reaction to a specific contour is missing, due to the synthesization of utterances and their judgement against a fixed set of arbitrarily predetermined attitudes.

In an attempt to show how intonationists view the attitudinal (or the emotional) shade of meaning differently, as it is conveyed by different prosodic features, we will extract, in diagrammatic form, a summary of six studies;

Crystal (1969b), Davitz (1964), Fonagy and Magdies (1963), Hutter (1968), Scherer, London and Wolf (1973), and Williams and Stevens (1972). Note that the illustration in the following diagram is for arbitrarily selected attitudes to be found in a number of prosodic features in the English language such as pitch, tone, loudness, and tempo. The studies, however, vary considerably in terms of their aims, methodological techniques, and in their theoretical orientations.

INTONAT- ION ATTITUDE	PITCH	TONE	LOUDNESS	TEMPO
Anger	high (2,6) low (1,4)	falling (1)	loud (1)	fast (1)
Boredom	low (2,4)	level (1)	soft (4)	slow (4)
Complaint		semi-tone rise (3)		
Confidence	high (5)		loud (4,5)	fast (4,5)
Excitement	high (1)	fall-rise -fall (1)	loud (1)	fast (1)
Fear	lower than anger (6) mid(3)			longer than anger (6)
Sadness (sorrow)	low (2, 4,6)		soft (4)	slow (6)
Happiness (joy, pleasure)	high(2, 4,3)	irregular intervals (3)	loud (2,4)	fast(2) lively (3)
Longing		slight- rise (3)		restra- ined(3)
Puzzle- ment	high (1)	rising (1)	piano (1)	lento (3)
Surprise		sudden- fall (3)		
Tender- ness	high (3)		restrai- ned (3)	

Some attitudes and some prosodic features.

(1) Crystal

(2) Davitz

(3) Fonagy and Magdies

(4) Hutter

(5) Scherer, London and Wolf

(6) Williams and Stevens

As the above table shows, it is extremely difficult to arrive at a single analysis which satisfactorily accounts for intonation and attitude. This difficulty is underlined by the wide range of differences in both the theoretical bases and the methodological approaches. This confirms the fact that the field of intonation and speaker's attitudes still welcomes more research.

3.5 Conclusion

"While phonologists agree fairly well about the inventory of segmental phonemes ... they do not agree about the prosodic features."

(Mattingly 1966)

The term intonation function strongly suggests that all features of the intonation system are equally important with respect to a certain type of meaning. Yet, as we have seen, this is not always true. The contrast in meaning that is reported in an intonation pattern is due in one instance to where the boundaries of the intonation group are, in another to the nucleus placement, and in a third to the overall contour. Two or more of these intonation features may team up to illustrate a single meaningful contrast.

Similarly, there is no single role of intonation such as grammatical, attitudinal, emotional, or discoursal. The label 'grammatical functions of intonation' suggests that all the functions of intonation can be reported in the grammar of a language, and/or the function of intonation is purely

reporting grammatical contrast. Yet, we recognise the fact that this is not always the case. The attitude of the speaker might be expressed through his choice of intonation pattern and/or through his choice of grammatical structure, and/or his choice of the lexical items.

The above discussion of the proposed functional features of intonation leads us to state a twofold generalisation. Firstly, the labelling of intonation contrasts cannot be stated by simply viewing the contrast as solely grammatical, lexical, or emotional. The meaning of any intonation pattern is not totally separable from the grammatical, lexical, and other compositional meaning of the utterance. Hence, it is a misleading generalisation to claim that intonation has one and only one role in speech. This linguistic fact is correctly recognised by Crystal (1975:37) saying that "any explanation of intonation meaning cannot be arrived at by seeing the issues solely in either grammatical or attitudinal terms".

Secondly, intonation is multi-functional, in the sense that intonation not only demonstrates grammatical contrasts, but also a number of other contrasts such as communicative, attitudinal, discoursal, gender, social, individual, etc. These contrasts may be achieved by a single intonation feature or a combination of a number of features.

CHAPTER FOUR

TONALITY AND GRAMMAR

4.1 Introduction

The correlation between the grammar of the utterance and its intonation is found to be more systematic than a simple tendency. It is claimed here that tonality is associated with grammar. This systematic correlation between intonation and grammar in KDA relates to the well established linguistic fact that a speaker manipulates his pitch of voice, for the purpose of drawing attention to some parts of his speech, in a systematic manner (Pike (1945) and Quirk et al (1964). That is to say, it is not the case that "no rules can be given for phrasing [intonation phrasing], except that the speaker must use his brain" (MacDonald (1926:75). Intonation phrasing coincides with a number of grammatical constructions varying from a construction which is made up of three successive clauses to a single word construction in over 95% of the cases. This exemplifies the fact that a speaker of KDA paragraphs his flow of speech, by means of intonation, in a way to correspond with some grammatical principles. At the same time, it should be stressed that the intonation phrasing of the language is not simply predictable, and it is not possible to apprehend where the intonation group boundary will be on the basis of a given grammatical structure. This

contrasts with the structure of tonality as suggested by some writers where "one clause is one tone group" Halliday (1970:3). On the contrary, a statistical investigation of KDA intonation shows that there is not sufficient evidence for tonality to be affiliated with a clause or a sentence. Indeed, if tonality is associated with grammar, it ought to be analysed in terms of elements of clause structure rather than a structure as a whole. This inclusive conclusion complements Crystal's (1969b) and Quirk's (1964) findings with respect to RP English intonation.

As the primary aim of the ongoing research is to explore the intonation structure of KDA, subsequently in this chapter, we will investigate the synchronism of an intonation system (tonality) and the grammar (clause structure). In the following discussion we will be concerned with; (1) the identification of the intonation group boundaries in KDA on phonological grounds; (2) the grammatical relevance of the elements constituting an intonation group; and (3) the kind and degree of correspondence between tonality and clause structure.

4.2 Identifying Tonality

4.2.1 Tonality

Intonation is recognised in this study as a complex of phonological systems (tonality, tonicity, and tone) which operate in conjunction with other systems of language

structure. Each one of these intonation systems will be explored separately in consecutive chapters. Tonality, the core of our discussion in this chapter, refers to the division of an utterance into intonation groups.

4.2.2 Identifying Intonation Groups

The term intonation group is used in this analysis in the sense indicated in the following: "Connected speech consists of sense-groups each of which is an intonation group" (Armstrong and Ward (1931). This notion of intonation phrasing is variously called; intonation cues (Johns (1909), breath groups (Sweet (1906) and Liberman (1967)), sense groups (Armstrong and Word (1931), Kingdom (1958)), tone groups (Halliday (1963-67), Brown, Currie and Kenworth (1980) and Fox (1979)), and tone unit (Quirk et al (1964), Crystal (1966,1967,1969 a&b), and Brazil, Coulthard and Johns (1980) (cf. 1.3.4)).

To identify the intonation phrase means to define its boundaries. Garvin (1963b:22) writes "defining the units means being able to ascertain their boundaries: The definition of a linguistic unit should be such that given a particular analytic input ... the application of this definition should yield unequivocally the boundaries of the units so defined". For a study which investigates the systematic correlation between intonation and grammar, such as ours, there are certain postulates which ought to be observed: (a) It is not desirable to introduce grammatical

considerations into the definition of intonation groups, especially if the analysis involves grammatical contrasts. (b) Phonological criteria, which are realised physically in certain phonetic cues (silence and frequency movement) are found to be the ideal measurement through which we can identify the boundaries of intonation groups. (c) Completeness is the criterion which the analyst must consider whenever phonetic cues fail to assist in placing intonation group boundaries. In these circumstances, however, appeal has to be made to semantic and/or grammatical measurements of completeness, i.e. to take into account informationally and/or grammatically complete units. This last criterion is introduced because of the broken nature of connected speech where large numbers of phonetic junctions are due to extra-linguistic factors (see Crystal (1969b)). This last form of measurement is rarely called upon in our analysis.

4.2.3 Intonation Group Boundaries

The intonation group boundaries of the reading of scripted (or prepared) texts are expected to be clearly marked, since readers usually produce fluent chunks of speech which are easily retrievable. However, the issue becomes more difficult if we consider connected speech, conversation in particular. Physical (phonetic) correlates when considered alone are far more straightforward than semantic or grammatical criteria but they tend to be superficial in determining intonation group boundaries. Brown et al

(1980:46) "encounter constant difficulties in identifying tone groups in spontaneous speech" in their acoustic investigation of the intonation phrasing of Edinburgh Scottish English. Similarly, semantic and grammatical criteria, such as Kingdom's sense-groups and Halliday's one-to-one relationship (clause-to-tone group), when taken alone as the basis upon which intonation group boundaries are to be identified, are too general.

In fact, there are certain phonological measurements which are proven to provide adequate identification of the boundaries of intonation groups in connected speech. This linguistic fact is recognised by Crystal who suggests that "these phonological criteria suffice to indicate unambiguously where a tone-unit boundary should go in connected speech." (1969b:206). This phonological method is found to be convenient in analysing our data.

An external criterion (junctural features) and an internal criterion (the structure of the intonation group) are both taken to be equally important in determining where the boundaries of intonation groups are. Pause (the boundary cue) and nucleus (the obligatory internal element of an intonation group) are illustrated thoroughly below.

4.2.3.1 External Criterion (pause)

A stretch of speech sounds cannot flow continuously without some kind of interruption. A speaker may pause for a number of reasons. One type of pause may be for biological

necessity (breath taking), another type of pause may precede and/or follow certain speech segments for emphasis, a third type may occur to allow the interlocutor to take his turn, and a fourth type may occur because of hesitation, false start, or repetition. Questions like: 'Does a speaker pause whenever he needs to breathe ?' and 'Does a speaker breathe whenever he pauses ?' are valid areas of research which have clearly different orientations than the work in hand, i.e. They are purely articulatory questions. Our prime concern here is to look for gaps in connected speech of KDA and cast light on their functions in demarcating intonation groups.

We have recognised, from our data, that there are two clearly marked types of pause (three if we consider the turn-taking pause).

The first type, which is called '?istiraaHaat' in Arabic (An-Nahaas (1982) (cf. 1.8.2)), is associated with speech phenomena like hesitation, false start, resuming control of the conversation, and repetition. This type is recognised in connected speech as being filled with segments like [a], [u], or the repetition of the first segment of the intonation group, and is usually followed or preceded by semantically empty words like /ya9ni/, /biSaraaHah/, or /Taib/ which are conventionally translated (in terms of their pragmatic force) as 'that is', 'in fact' and 'ok, then' respectively. The frequency of this type is almost half of the overall total of the gaps in our data. The majority of instances of this type of pausing function as a holding device while the speaker

arranges the remaining part of his utterance: in our transcription we refer to this by (...) (three dots) to indicate that the intonation group hasn't come to an end yet. It is very difficult to trace in a systematic way where this type of gapping may occur. However, we have observed some perceptible locations:

(i) It occurs after the first element in an intonation group where a speaker is searching for a particular word to represent his message in a particular way. In this location the gap is usually filled with either [a] or [u] and is sometimes followed or preceded by /ya9nii/, e.g. A //(11) waa naDa9 ... ya9nii sum9ah mumtaazah lilfilm-alkuwaitii // 'We established an outstanding reputation for the Kuwaiti picture.'

(ii) It occurs at the beginning of the intonation group, usually in utterance-initial intonation groups, e.g. A //(48) faa ... faa ... fabidainaa min 6aak-alayyaam min-assab9iinaat // 'We started, since the seventies, ...'

This gap takes either the form of repeating the initial segment of the intonation group where it occurs, or is filled with [u] or [a].

The second type of pausing is physically identified as virtually zero vibration in the vocal cords (cf. 2.5). The places where this type of pause occurs are; (a) at the major constituent boundaries, referred to as 'waqf' (stop or

silence) in Arabic (cf. 1.8.2), which may or may not be accompanied by breath taking, and (b) after utterance-final intonation groups, called 'sakt' (silence) in Arabic, which functions as a turn-taking device and usually takes a longer time than the first one. The duration of pause is of little relevance to our analysis, because it is primarily dependent on a number of physical factors such as the average length of syllable which varies considerably from one speaker to another, the characteristics of an individual's voice, the tempo of the utterance, etc.

The pause which occurs at major constituent boundaries is essential in our analysis. This pause has been taken as an external measurement to mark the boundaries of intonation groups. It must be stressed that one cannot rely on pause alone to demarcate intonation groups. Rather, when a gap occurs after a change of pitch direction and/or range, we speak of pause as a demarcator of intonation groups. In other words, pause, as an external measurement, is taken hand-in-hand with the presence of a nucleus to mark intonation group boundaries.

4.2.3.2 Internal Criterion (nucleus)

The intonation group of KDA is made up minimally of a syllable which carries a pitch movement of some sort (glide or jump). This obligatory element of intonation group is called in Crystal's analysis, as well in ours, 'nucleus'. In Halliday's analysis it is called 'tonic' (cf. 2.4.3).

The physical presence of the nucleus is identified on two grounds: (i) It takes the form of an observable change of fundamental frequency (pitch), i.e. the change in the rate of vibration of the vocal cords, which is measured by Hertz (Hz). Reference here is clearly made to a perceived change of pitch, rather than to the produced pitch. The two are not necessarily identical. (ii) In each intonation group there is one and only one peak of prominence in the form of a major pitch change.

Two major characteristics of the nucleus are used in our analysis to demarcate the intonation groups of KDA. First, the presence of the nuclear syllable disambiguates cases where pause occurs within the intonation group. Secondly, following from the first, it determines the boundary between two adjacent intonation groups where the pause is very short.

4.3 Method, Data, and Terminology

4.3.1 Method

Our prime concern in this part of the research is to explore the relationship between the intonation system of KDA and its grammar. We attempt to answer questions which are fundamentally related to the way in which a speaker of KDA paragraphs his flow of speech by means of intonation. Our analysis, here, will centre on the investigation of one phonological aspect of the language, namely tonality, in order to assess the nature and degree of its correspondence with

well established grammatical categories such as clause and elements of clause structure. It must be noted that no attempt is made to anatomise the grammar of KDA. Reference, here, is essentially made to Crystal (1967) and (1969b) (henceforth, Crystal), Quirk, Duckworth, Svartvick, Rusiecki and Colin (1964) (henceforth, Quirk et al (1964)). As far as the grammatical categories are concerned, reference is made to Quirk and Greenbaum (1973) (henceforth, Quirk et al (1973)). Reference is also made to Wright (1955) and Hasan (1975) whenever a particular Arabic grammatical construction is in question, e.g. 'nominal' structures. All terms and symbols used in the analysis are defined in the Appendix at the end of this chapter, pp 108-111.

Both Crystal (1969b) and Quirk et al (1964) look, among other things, at the correlation between units of intonation and units of grammar. They support their analyses with statistical measurements, the aim of which is to show systematically the degree of correlation between intonation and grammar, rather than referring loosely to tendencies or norms.

The present investigation will be guided by the following procedures:

- (i) We identify the intonation groups in each text using the aforementioned criteria (cf. 4.2.3.1 and 4.2.3.2).
- (ii) We characterise the grammatical construction of each intonation group.

(iii) The intonation groups are classified according to their grammatical constructions into five patterns;

- (1) More than one clause,
- (2) One clause of 'non-nominal' type,
- (3) A clause of 'nominal' type,
- (4) Elements of clause structure,
- (5) Miscellaneous constructions.

(iv) Statistically, we trace the frequency of occurrence of each pattern (and its sub-patterns) in each text, and then we tabulate the entire statistical findings in extensive diagrams.

(v) Finally, we comment on and discuss the findings.

To the best of our knowledge, this is the first attempt of its kind to investigate the intonation structure of KDA. The generalisations and statements made here should not be taken beyond what the methodology and the data allow. This also implies that further research, which might adopt a different method of investigation and could be applied to different types of discourse, is undoubtedly necessary. The use of a computer, when available, would allow more data to be analysed, as it is of great assistance in saving time in the process of sorting, plotting, calculating the frequencies and counting the variables.

4.3.2 Data

Our data consists of two recorded texts of connected speech made by middle-aged educated native speakers of KDA, in different language situations. The discourse is conversation. The texts consist of nearly 3308 words accommodated in 790 intonation groups. They are transcribed and translated into contemporary English for English readers and are found in appendices (A), (B), (C), and (D) at the end of this thesis. In order to achieve linguistic objectivity, the writer, although he is a native speaker of KDA, has not included any utterances produced by himself in the examined data (cf. 1.6). Grammatical terms and symbols used in this analysis are listed and illustrated with examples at the end of this chapter.

4.4 Statistical Findings

In the following we will tabulate the results of our examination of the correspondences between intonation groups and grammatical constructions. Firstly, we will illustrate the figures (frequencies of occurrence) concerning the correlation between certain grammatical constructions and tonality. This correlation is presented in five grammatical patterns: (1) More than one clause construction, (2) A single clause construction (non-nominal), (3) A clause of 'nominal' construction type, (4) Elements or part of an element of a clause, and (5) Miscellaneous constructions. Secondly, we will conclude our statistical investigation with charts and diagrams illustrating the correlations that have been found

between different grammatical patterns and tonality.

4.4.1 Pattern One:

More than one clause construction corresponds to an intonation group (122 cases representing 15 %).

4.4.1.1 Three or More Clauses (9 cases)

VSO + VSO + (conj.) VSOA	1
VSO + VS + VSO	1
VS p/O + (conj.) VSO + (conj.) VSO	1
...P/SV + VS + SV	1
(conj.) SVA + VS + VSO	1
VSO + wh SVO + (conj.) SVO	1
(call) VOS (ya9nii) A + VSO + (conj.) VSO	1
VSO + (call) SAV + SV ...	1
VS + Q/word VS + wh VOS ...	1

4.4.1.2 Two or More Clauses (less than three) (71 cases)

VS + VS	6
VS + VO	3
VS + VSO	8
VS + VSA	3
VS + VSOA	3
VS + VSAA	1
VS + (call) VSOO	1
VS + VSC	1
VS + VOS	3

VS + SV	1
VS + SC	2
VS + SCA	1
VS + SVO	3
VS + SV	1
VS + SVA	1
VS + AVS	1
VS + ASV	2
SV + VSA	2
SC + AVS	1
SC + SC	3
SC + VSA	2
VSO + SC	1
VSO + SVA	1
VSO + VS	2
VSO + SVO	1
VSA + VSO	1
VSA + VSO p/A (conj.) p/A	1
VSA + SC	1
VSC + VSOA	1
AVS + VSO	4
ASV + VSO	1
AVS + VS	1
VSOA + VSO	1
VSAO + SVO	1
VSOA + SC	1
SVAO + VS	1

SAVO + (conj.) VSO	1
SAVO + OVS	1
AAVS + VSO	1
.	
4.4.1.3 <u>More Than a Single Clause</u>	(42 cases)
VS + (conj.) A...	1
VS + (conj.) S...	4
wh VS + S (ya9nii)...	2
VSA + [GIU]	1
SVO + (conj.) p/S...	1
AVSO + S...	1
AVS + S...	1
SVO + ... O	1
ASV + S...	1
SVOA + ... (conj.) OA	1
SC + p/S...	1
...V + VSO	1
...V + VS	1
S ... + (conj) SVO	2
S ... + VASA	1
S ... + (conj.) VAS	1
S ... + VSOC	1
S ... + (conj.) VSO	4
(conj.) S ... + (conj.) SVA	1
(conj.) S A/R (ya9nii) ... + VS	1
S (call) + SC	1
... p/S + (conj.) VSO	1
O... + (conj.) VSA	1

O... + (conj.) VS	1
...O + (conj.) VSO	1
...(conj.) O + SC	1
...OA + (conj.) SVA	1
AS... + VSO	1
...A + (conj.) VSO	1
...AA + (conj.) VSO	1
...A + VSA	1
...A + (conj.) VOS	1
(conj.)(ya9nii)...A + (conj.) VS (conj.) A 1	
(ya9nii) [GIU] = (conj.) VSO	1

4.4.2 Pattern Two:

One clause construction (non-nominal) corresponding to an intonation group (192 cases representing 24%).

4.4.2.1 Five-element Clause (10 cases)

VSAAA	1
(conj.) VSOA (conj.) A	1
AVSAO	1
AVSAA	1
AVSOA	1
(conj.) AVSOA	1
AAVSO	1
A (conj.) SVAA	1
ASAVO	1
(conj.) ASVOA	1

4.4.2.2 Four-element Clause (65 cases)

VSOA	14
VSAO	4
VSAA	3
VSOC	8
VSO (conj.) A	2
VSO (call) A	1
VOSA	1
VASA	1
SVOA	3
SVAA	2
SVAO	2
OVSA	1
(conj.)OSVA	1
OAVS	3
AVSO	6
AVSA	3
AVOS	3
AVSC	2
ASVO	3
AAVS	2

4.4.2.3 Three-element Clause (99 cases)

VSO	39
VSO (call)	1
VSA	18
VAS	4

VOS	4
VSC	1
SVO	12
SVO (call)	1
SVA	5
SAV	2
AVS	4
ASV	3
OVS	5

4.4.2.4 Two-element Clause (23 cases)

SV	12
VS	11

4.4.3 Pattern Three:

A clause of 'nominal' construction type which corresponds to an intonation group (38 cases representing 5%).

4.4.3.1 More Than Two Elements of a 'Nominal' Clause (4 cases)

CSA	1
SAC	1
ASC	1
(ya9nii) SCA	1

4.4.3.2 Two Elements of a 'Nominal' Clause (34 cases)

SC	33
SC (call)	1

4.4.4 Pattern Four:

Elements of clause structure which correspond to an intonation group (291 cases representing 37%).

4.4.4.1 Five Elements of Clause Structure (3 cases)

AVSA p/A ...	1
(conj) AVSO (conj) O ...	1
(conj) VSAOA ...	1

4.4.4.2 Four Elements of Clause Structure (21 cases)

VSOA ...	4
VSAO ...	3
...(ya9ni) VSAO ...	1
(conj) VSAA ...	1
... (conj) VAO p/A ...	1
(conj) SVOA ...	3
SOVA ...	1
SAAV ...	1
S p/O (ya9ni) p/O (ya9ni) A ...	1
ASVA ...	1
... AVOA ...	1
AAVO ...	1
(ya9ni) AVAO ...	1
(conj) OAVS ...	1

4.4.4.3 Three Elements of Clause Structure (50 cases)

VSO ...	3
(conj) VSO ...	3
VS p/O ...	2

(ya9ni) VS p/O ...	1
... VSA ...	3
(conj) VSA ...	3
(conj) VS p/A ...	1
VSC ...	1
... VOA	3
... (ya9ni) VOA	1
(conj) VOS ...	1
... VOC	1
... VAO	1
VAS ...	1
(conj) VOA ...	1
... VAA ...	1
(conj) SVA ...	4
... (ya9ni) SVA	1
SVO ...	4
... p/SVA	1
(conj) SV p/O ...	1
(ya9ni) SAV ...	2
ASV ...	1
(conj) ASA ...	2
AOV ...	1
... (conj) AVO	2
(conj) AVA ...	1
(conj) AVS ...	1
(conj) A A/R O ...	1
... p/O (ya9ni) p/O V ...	1

<u>4.4.4.4 Two Elements of Clause Structure</u>	
	(56 cases)
VS ...	2
VS (call) ...	1
(conj) VS ...	3
... VO	9
... V (call) O	1
... (conj) VO ...	1
... VA	3
... (ya9ni) VA ...	1
SV ...	2
... p/S V	1
(conj) SA ...	1
... (conj) S + (conj) S ...	1
... p/S C	2
(conj) AS ...	4
A (call) S ...	1
AA ...	1
... (conj) AA ...	4
... (conj) A (conj) A ...	2
... (conj) p/A (ya9ni) p/A	2
(conj) AO ...	1
... AO ...	3
... AV ...	1
... O (conj) O	2
... OA ...	2
... (conj) OA ...	2

... p/O A	1
... O p/A ...	1
... OV ...	1

4.4.4.5 One Element of a Clause (137 cases)

...A...	63
...A (ya9nii)	2
A (call)	1
...O...	34
(ya9nii)...O	1
...p/O	1
...C...	14
...(ya9nii) C	1
...S...	18
...(ya9nii) S...	1
...(conj.) S (ya9nii)...	1

4.4.4.6 Part of an Element of a Clause Structure (24 cases)

...p/A...	7
...p/O...	7
...p/C...	3
...p/S...	7

4.4.5 Pattern Five:

Miscellaneous grammatical constructions which correspond to an intonation group (142 cases representing 18 %).

4.4.5.1	<u>Adverbial Responses</u>	(67 cases)
	/na9am/	27
	/?ih/	24
	/?ih tifaDDal/	1
	/?ina9am/	5
	/jamiil/	2
	/laa\$ak/	1
	/mumtaaz/	1
	/sibHaanih/	1
	/Taib/	1
	/?alHamdulillah/	2
	/?aah/	1
	/SaH/	1
4.4.5.2	<u>One Word Utterance</u>	(4 cases)
	/kuwait/	1
	/laa/	2
	/hijrii/	1
4.4.5.3	<u>Vocatives</u>	(3 cases)
	/xaalid/	1
	/?istaa6 xaalid/	1
	/?umm xaalid/	1
4.4.5.4	<u>Listing</u>	(15 cases)
4.4.5.5	<u>WH Question types</u>	(15 cases)
4.4.5.6	<u>Y/N Question types</u>	(3 cases)
4.4.5.7	<u>Grammatically Incomplete Utterance</u>	(35 cases)

4.4.6 Summary of Statistical Results

The following chart summarises in figures the correlations between different grammatical patterns and tonality. Diagram (2), in the following page, represents these correlations graphically. The percentage frequency of occurrence for each grammatical pattern is shown in chart (3) and diagram (4) next.

<u>PATTERNS</u>		<u>T.A</u>	<u>T.B</u>	<u>ST</u>	<u>TOTAL</u>
1.1	Three or more clauses	1	8	9 ...	
1.2	Two or more clauses	14	57	71 ...	122
1.3	More than one clause	12	30	42...	
2.1	5-element clause	4	6	10...	
2.2	4-element clause	23	42	65 ...	197
2.3	3-element clause	21	78	99 ...	
2.4	2-element clause	8	15	23...	
3.1	More than two elements of a nominal clause	1	3	4....	
3.2	2 elements of a nominal clause	5	29	34...	38
4.1	5 elements of CS	2	1	3....	
4.2	4 elements of CS	7	14	21 ...	
4.3	3 elements of CS	18	32	50 ...	
4.4	2 elements of CS	29	27	56 ...	291
4.1	1 element of CS	57	80	137 ...	
4.2	Part of element of CS	14	10	24...	
5.1.	Adverbial Responses	4	63	67...	
5.2.	One word utterance	1	3	4 ...	
5.3.	Vocatives	2	1	3 ...	
5.4.	Listing	0	15	15	142
5.5.	WH question types	2	13	15 ...	
5.6.	Y/N question types	0	3	3 ...	
5.7.	Unidentified	14	21	35...	

Chart (1): Frequency of occurrence of grammatical patterns.

<u>PATTERNS</u>		<u>Per/S.T.</u>	<u>Per/T</u>
1.1	Three or more clauses	7 %	15 %
1.2	Two or more clauses	58 %	
1.3	More than one clause	34 %	
2.1	5-element clause	5 %	25 %
2.2	4-element clause	33 %	
2.3	3-element clause	50 %	
2.4	2-element clause	12 %	
3.1.	More than two elements of a nominal clause	10 %	5 %
3.2.	2 elements of a nominal clause	90 %	
4.1	5 elements of CS	1 %	37 %
4.2	4 elements of CS	7 %	
4.3	3 elements of CS	17 %	
4.4	2 elements of CS	19 %	
4.5	1 element of CS	47 %	
4.6	Part of element of CS	8 %	
5.1.	Adverbial Responses	47 %	18 %
5.2.	One word utterance	3 %	
5.3.	Vocatives	2 %	
5.4.	Listing	10 %	
5.5.	WH question types	10 %	
5.6.	Y/N question types	2 %	
5.7.	Unidentified	25 %	

Chart (3): Frequency of grammatical patterns, and the percentage in the overall total for each grammatical pattern.

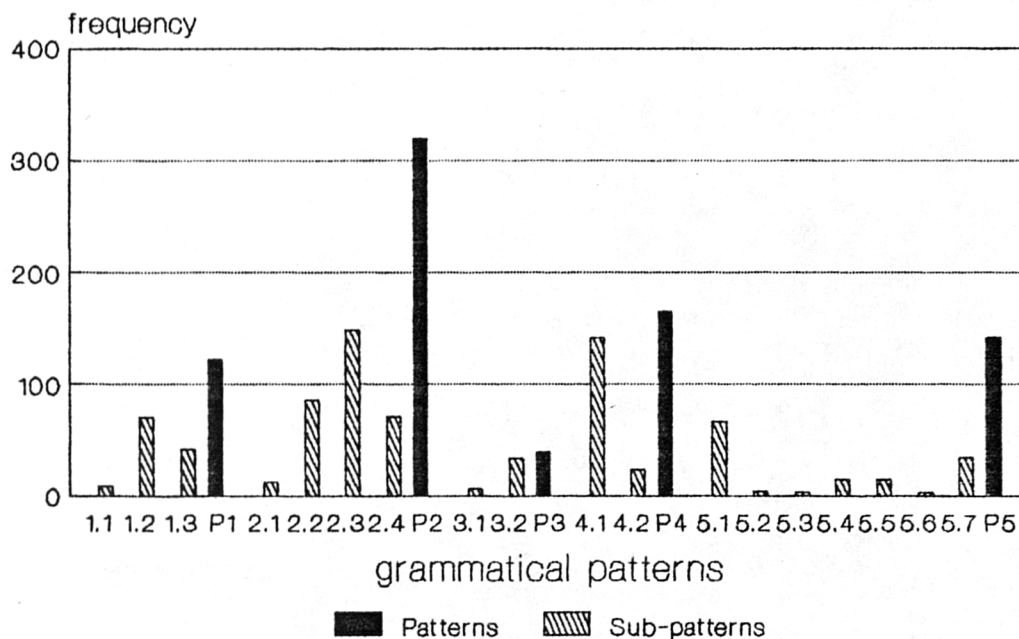


DIAGRAM (2)
FREQUENCY OF GRAMMATICAL PATTERNS
(AND SUB-PATTRENS)

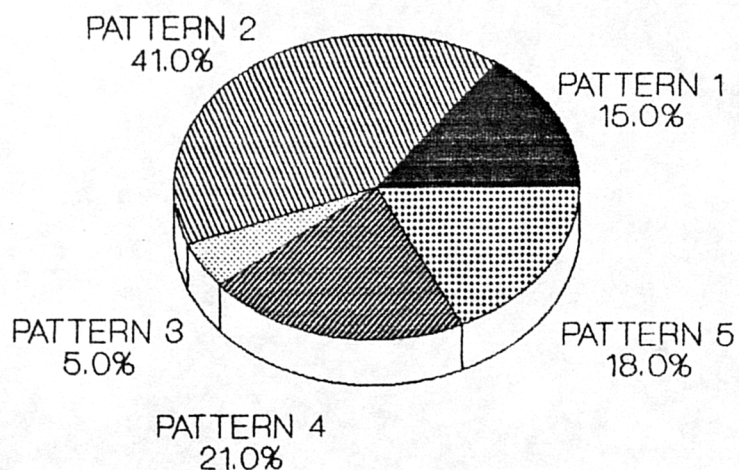


DIAGRAM (3)
THE FREQUENCY OF THE MAIN GRAMMATICAL
PATTERNS

4.5 Comments on and Discussion of Findings

With respect to the correspondences between the grammatical structures, which have been examined here, and KDA intonation paragraphing, there is a high ratio of co-occurrence between a single intonation group and elements of clause structure. This phenomenon occurs in 37% of the correspondences between grammar and tonality in the language. In figures, there are 291 cases, out of a total of 790 intonation groups, where an intonation group accommodates part of an element, an element, or elements of clause structure. Second to this undeniable fact about KDA, an intonation group may accommodate one clause. For example, in 30% of the overall total of the examined data, (235 cases) intonation groups are coextensive with clauses (either nominal or non-nominal).

In the following we shall consider each of the identified grammatical patterns separately and assess their correlation with tonality. The following discussion will focus primarily on the structure of the clause and its relationship to intonation phrasing as laid out earlier in this chapter. We will spell out the characteristic value of these findings supported by statistical measurement in the discussion below.

To start with, let us represent the grammatical patterns according to the importance that each pattern has with respect to tonality. Elements of clause structure corresponding to an intonation group are at the top of the list with 291 cases representing 37% of the overall total of tonality. A

grammatical construction which is made up of one clause fills the second slot in the hierarchy, occurring in 235 cases representing 30% of total cases. A grammatical construction which is made up of more than a clause comes third with 122 cases representing 15% of the overall total. Adverbial responses (8%) and both wh-question types and listing (2%) come fourth and fifth, respectively, in the ordering sequence of the grammatical correspondence with tonality. These and other less common grammatical constructions are listed below according to their frequency of occurrence.

<u>Grammatical Pattern</u>	<u>Total</u>	<u>Per/T.</u>
1. Elements of a clause structure	291	37 %
2. One clause structure (including nominal clauses)	235	30 %
3. More than one clause	122	15 %
4. Adverbial responses	67	8 %
5. WH question types	15	2 %
6. Listing	15	2 %
7. One word utterances	4	0.5 %
8. Vocatives	3	0.5 %
9. Tag question types	3	0.5 %
10. Grammatically unidentified	35	4 %

4.5.1 Pattern One: More Than A Clause

This pattern comes third in the hierarchical order with regard to the correspondence between tonality and grammar (122 out of 790 or 15% of the overall total). A close look at this

grammatical pattern brings to light some notable features. The clause structure which is initiated with the cluster VS, either constituting a separate clause or followed by other elements, is the highest in frequency of occurrence in this pattern (99 out of 211 clauses contained in this pattern, or 47% of the overall total). This implies that verb-initial clauses are commonly used in the Kuwaiti spoken Arabic. It may also suggest that this particular word order is the most commonly used word order in Arabic. However, this grammatical phenomenon requires careful and detailed syntactic investigation.

Although we will discuss the various word orders exhibited in the data in pattern two below, it is worth while sketching the sequences in which verbs and subjects occur in the structure of the clause in this pattern.

<u>Patterns</u>	<u>No. of cases</u>	<u>Per./T.</u>
VS sequence	106	50%
VS	56	
VS ...	43	
... VS	7	
SV sequence	34	16%
SV	9	
SV ...	22	
... SV	2	
Other constructions where V and S are separated	71	34%

Viewing the amalgamated constructions in this pattern, another interesting feature emerges. That is that two-element

clauses are more frequent (98 cases, or 46%) than; (i) three-element clauses (67 cases, or 32%), and (ii) four-element clauses (21 cases, or 10%).

The third, and most obvious, feature of this pattern is that there is a high ratio of tonality which accommodate two clauses (71 cases or 58% of the overall number of cases of tonality in this pattern). Second to this, is the sequence of more than one clause which appears in 42 cases of tonality (34%), and last, is the sequence of three clauses which comes in 9 cases (7%).

4.5.2 Pattern Two: One Clause

In the following discussion, it is understood that no reference is made to the nominal structure, unless otherwise specified. This particular pattern requires close and careful treatment for the reason that it has been frequently quoted as the base for identifying tonality. This claim is found to be useful by some writers, but it is far from presenting facts about natural languages (see the conclusion of the present chapter). As mentioned in the summary of the findings above, this pattern comes second in the hierarchy of grammatical correspondence with tonality (i.e. 197 cases representing 25% of the overall number of tonality).

The clause, as presented here, consists maximally of five elements (10 cases, 5%) and minimally of two elements (23 cases, 12%). Three-element clause is of higher frequency of occurrence (99 cases, 50%) than other constructions in this

pattern. Viewing tonality, in this pattern, from the standpoint of how many elements it accommodates, we find the following order:

<u>Elements</u>	<u>No. of cases</u>	<u>Per./T.</u>
Three	99	50 %
Four	65	33 %
Two	23	12 %
Five	10	5 %

It is quite obvious from this table that the three-element construction is of most frequent occurrence, followed by four-element, two-element, and five-element constructions respectively.

As the Arabic language has relatively free word order, the elements of a clause change and exchange positions in such a way that they display various constructions. However, not all the theoretically possible word orders are represented in our data. This leads us to suggest that there are certain word orders which are more commonly used by Kuwaiti speakers than others, and there are certain word orders which are more restricted than others (or are perhaps not used in the spoken variety of the language). We shall list below the most frequent word orders in each pattern. The aim of this is to report the most frequently used combinations of elements in each construction type.

(i) Five-element Clause

The (A) VS ... is more frequent (7 cases out of 10) than any other construction.

(ii) Four-element Clause

<u>Pattern</u>	<u>No. of Cases</u>
VSOA	14
VSOC	8
AVSO	6
VSAO	4

(iii) Three-element Clause

.? . VSO ...	39
... VSA ...	18
{ ... SVO ...	12
... SVA ...	5
... OVS	5

(iv) Two-element Clause

SV	12
VS .? .	11

Just as in pattern one (discussed above), the verb initial construction has the highest frequency in this pattern; it occurs in 114 cases (59%), whereas subject initial clauses occur in only 34 cases (18%).

Viewing the relationship between the elements of a clause and their positions in each intonation group, we will trace

the frequency of verbs, subjects, objects, and adverbials below. Note that because of the process of inflecting the verbs in KDA (as in MSA), among other things, for person, cases like; (1) /ʔant taHDir-al9arD/ 'you, attend+you, the exhibition. 'You attend the exhibition.' and (2) /taHDir-al9arD/ 'You attend the exhibition', are both treated under the pattern SVO. However, structures like (3) /taHDir-ant-al9arD/ and (4) /taHDir-al9arD-ant/ are clearly of VSO and VOS, respectively.

As the initial and final grammatical elements in intonation groups are clearly marked, the middle-position element occurs in a position which ranges from the second to the penultimate, and by definition it is excluded from the two-element constructions.

(A) Verb Sequence

<u>Pattern</u>	<u>5/E</u>	<u>4/E</u>	<u>3/E</u>	<u>2/E</u>	<u>Total</u>
V...	2	34	67	11	114
...V...	8	31	27	NA	66
...V	0	0	5	12	17

(B) Subject Sequence

S...	0	7	20	12	39
...S...	10	50	62	NA	122
...S	0	8	17	11	36

(C) Object Sequence

O...	0	5	5	0	10
...O...	5	34	4	NA	43
...O	4	15	53	0	72

(D) Adverbial Sequence

A...	8	19	7	0	34
...A...	6	15	6	NA	27
...A	7	32	23	0	62

With respect to the position of V, S, O, and A in the KDA intonation groups, the above tables show an obvious tendency for an intonation group to be initiated with a verb (114 cases). Second to the verb-initial construction, we also notice a tendency for the subject to occupy the middle position (122 cases). Both objects and adverbs tend to be clause final elements (72 and 62 cases respectively). The above figures, therefore, strongly support the following:

A) There is a tendency for the verb to come group-initial in an intonation group.

B) The subject is likely to occupy the group-middle position in an intonation group.

C) There is a tendency for both objects and adverbs to come group-final in an intonation group.

The above statements by no means limit the occurrence of these grammatical elements to the assigned positions. Rather, they suggest tendencies for the position of each element. Out of 197 constructions containing verbs, we have found that the verb occurs initially in 114 cases, medially in 66 cases, and finally in 17 cases. The subject occurs medially in 122

cases, initially in 39 cases, and finally in 36 cases out of the total of 197 constructions containing subjects. Out of 123 constructions containing adverbial elements, we have noticed that the adverb occurs finally in 62 cases, initially in 34 cases, and medially in 27 cases. Similarly, the object occurs finally in 72 cases, medially in 43 cases, and finally in 10 cases out of 125 constructions containing objects.

4.5.3 Pattern Three: Nominal Clause

There is a split of clause structure into three closely related patterns; non-nominal clauses, nominal clauses, and elements of clause structure. The main reason for this split is that the nominal clause in Arabic has some sort of unique structure and is perhaps a language-specific feature rather than being universal; i.e. a clause with no verb (the verb is not ellipped but originally not included). Hence, it is worth while looking at this construction which is incompatible with English, and ~~to~~ assess^{in 2} its correlation with tonality in KDA. It follows, therefore, that the pattern elements of clause structure has to be dealt with separately, because it can be, in some parts, equally related to nominal and non-nominal clauses. This methodological split, however, does not affect the status of elements of clause structure which comes first in the hierarchy of grammatical correspondence with tonality. Clause (nominal and non-nominal) comes second in the hierarchy.

The nominal clause construction consists of a combination

of S and C, and sometimes A. The two-element construction SC is more frequent (34 clauses, 90% of the total) than other constructions in this pattern. Out of 38 nominal clauses, there are only 4 clauses which are made up of three elements, with one incident of each of the following constructions; SCA, SAC, ASC, and CSA.

4.5.4 Pattern Four: Elements of Clause Structure

There are two main reasons for treating this pattern separately. Firstly, by means of this, we draw an explicit comparison between the frequency of elements of clause structure corresponding with tonality and a complete clause (patterns two and three above). Secondly, we aim to trace the frequency and the degree of splittability within the grammatical constructions of this pattern.

This pattern is closely related to patterns two and three above, because it contains grammatical constructions which are equally part of nominal and non-nominal clauses. However, in this pattern the speaker has chosen, for communicative purposes, to split the structure of a clause into more than one intonation group. These split elements are listed below according to their frequency of occurrence with tonality.

<u>Pattern</u>	<u>No. of cases</u>	<u>Per.T.</u>
1 element of CS	137	47 %
2 elements of CS	56	19 %
3 elements of CS	50	17 %
Part of element of CS	24	8 %

4 elements of CS	21	7 %
5 elements of CS	3	1 %

With regard to the grammatical correspondence with tonality, this pattern is the most frequent of all. In more than one third of the number of tonality, intonation groups accommodate grammatical constructions of less than a clause. In figures, there are 291 cases (37%) where tonality is co-extensive with elements of clause structure.

Out of various grammatical constructions in this pattern, as seen from the above table, the one element construction is the most frequent construction (137 cases in 47% of the overall total). A close look at the content of this particular construction reveals the following:

<u>Element</u>	<u>No. of cases</u>	<u>Per.T.</u>
Adverbs	66	48 %
Objects	36	26 %
Subjects	20	15 %
Complements	15	11 %

Although communicative necessity, which motivates the nature of the message, is the most obvious factor which shapes intonation patterns, the distribution of grammatical elements in this pattern suggests the following:

- (1) Adverbial phrases have the highest ratio of occurrence with tonality. Adverbials are most likely to be intonationally independent especially if they come in

clause-middle positions in lengthy clauses.

- (2) Objects are second in this sequence, as 26% of the overall number of tonality accommodate objects.
- (3) Subjects and complements tend to appear as part of a clause rather than being intonationally independent. Only (15%) and (11%) of the overall number of tonality in this pattern have the subject or complement, respectively.

Second to producing intonationally independent grammatical elements, a speaker of KDA may include two or three grammatical elements in an intonation group (19% and 17%, respectively). Also, in cases where a clause is not included in a single intonation group, either because of length or communicative necessity, part of an element may appear in a separate intonation group (8%). The treatment of four or five elements of clause structure as intonationally independent is very rare, though it is possible (7% and 1%, respectively). The reason for this is that if the speaker intends to produce grammatical elements of such length, it is both semantically and grammatically manageable to include independent clauses of such length in separate intonation groups. However, communicative necessity may cause an adverb of time, for example, which comes clause-final to be intonationally independent, for emphasis to be given to that particular time.

4.5.5 Pattern Five: Miscellaneous Constructions

This pattern contains various grammatical and non-grammatical constructions. Before we pursue the discussion of its content, we may exclude 35 cases where it is found that there is no grammatical structure that can be identified. This is naturally expected in any analysis of spontaneous speech where hesitations, repetitions, false starts, and the like disturb the grammaticality of the utterance.

A) Adverbial Responses

/na9am/ or /?ina9am/ 'yes or OK' are examples of words which are used by Kuwaiti speakers (similar words are used in other languages) as responses which the listener would use in reacting to his interlocutor's flow of speech, indicating that he is listening, following, or agreeing with what he hears. Each expression constitutes a separate intonation group. Of course, there is a large number of these conversational responses in every language, and they vary according to a number of factors such as regional dialect differences, personal style and preference, level of the language used, language situation, type of discourse, etc. Nonetheless, our data exhibit two noticeable expressions; (a) /(?i)na9am/ 'yes, OK' (32 cases), and (b) /?ih/, /?ih tafaDDal/ 'yes, yes please' (25 cases). For a complete list of these adverbial responses see ⁴§.4.5.1.

B) One Word Utterance

Unlike the case in adverbial responses, the speaker may utter a single word, as part of his lengthy speech, with major pitch prominence which is preceded and/or followed by a gestural pause. The intention, therefore, is to highlight the communicative significance of this particular segment. There is no systematic way through which we could trace the grammaticality of these incidents apart from listing them as in §.4.5.2. above.

C) Vocatives

This is another pattern where a single word corresponds to a single intonation group. It is illustrated by three vocative examples. The speaker chooses to separate these in disconnected chunks of speech for communicative reasons. These vocatives are; /xaalid/ 'Kalid (name)', /?istaa6 xaalid/ 'Mr. Kalid', and /?umm xaalid/ 'mother of Kalid'.

It is worth taking note of the fact that a great number of vocatives (12 cases out of a total of 16, 75%) are incorporated within the structure of the clause in a single intonation group, rather than being intonationally separated. This phenomenon in KDA contrasts with RP English where vocatives are likely to be set off from the rest of the clause taking the form of separate intonation groups (Quirk et al (1973 p.183 & App. ii.7)).

D) Listing

The listing pattern includes nominal elements arranged in the form of series where each item constitutes a separate intonation group. We have reported only 15 cases of this type, examples of which are listed below:

B //(17) ?annajaariin//
'carpenters'

B //(18) ?alqalaaliif//
'people who caulk (a ship)'

B //(19) maxaiTat-alib\$uut//
'tailors of 'bisht' (a cloak-like woollen wrap)

E) WH Question Type

In this pattern, we find that wh-type elements occur in group-initial or group-middle position with equal frequency of occurrence (6 cases, 40%). The group-final position is the least commonly used pattern (13.3% of the total of 15 constructions). Only in one incident does the wh-type word occur alone in an intonation group. This happens in A//(203) lai\$// 'why?' which is part of a lengthy utterance. With respect to their frequency of occurrence, we may represent wh-type words in the following order:

<u>Pattern</u>	<u>No. of Cases</u>	<u>Per./T.</u>
wh...	6	40 %
...wh...	6	40 %
...wh	2	13 %
wh	1	7 %

G) Tag-question Type

Only three cases of this pattern are reported in our data. This may be due to the type of discourse used. From this rare frequency of occurrence, we may state that the interrogative element in this pattern occurs group-initial (two cases), or is preceded by an adverbial element (one case).

4.6 Conclusion

How much of KDA intonation can be described with reference to its grammar? This is the essential question which has concerned us in the above discussion. As mentioned earlier we stress the fact that no attempt is made here to provide detailed answers to questions related to the grammar of the language. On the contrary, we have used the simplest form of analysis in order to describe grammatical constructions. The prosodic feature which is explored here is tonality, i.e. the way in which a speaker of KDA paragraphs his flow of speech (in spontaneous conversation), by means of intonation, in such a way as to produce communicative blocks.

The central conclusion that we will start with is that, although the length of an intonation group is highly affected by a large number of situational factors that are very difficult to isolate from each other, speakers paragraph their flow of speech by means of intonation at grammatically relevant points.

In over 95% (751 cases) of the total number of intonation groups examined here (790), we find coextensiveness between tonality and various grammatical constructions, ranging from a construction which is made up of three successive clauses to a single wh-word. Out of this undeniable link between intonation phrasing and grammatical phrasing, speakers tend, in most cases, to produce intonation chunks which are made up of less than a clause. In other words, they produce intonation groups which are made up of various elements of clause structure, rather than making a single intonation group for every clause. Doing so, the speakers exchange informative messages. This probably contrasts with the reading of prepared (scripted) speeches where some punctuation markers (or an early setting of the message into grammatically well formed structure) may affect the segmentation of speech.

The correspondence between intonation group boundaries and elements of clause structure, although striking, is solely a matter of a tendency. It does, however, suggest that tonality ought to be studied with reference to elements of clause structure rather than to the clause as a whole. This conclusion complements Crystal's hypothesis that intonation group structure is best discussed "in terms of elements of structure rather than of structures" (1969^b:260).

The rigorous correlation between intonation group boundaries and the grammar of the utterance is sometimes misunderstood as some writers have restricted their description of the segmentation of speech by means of

intonation to the clause as a whole, e.g. "one clause is one tone group" Halliday (1970:3). We find no evidence for the occurrence of tonality with one specific grammatical construction. In the light of this, we disagree with these approaches which solely identify tonality by means of the structure of clause as a whole. This type of frequently stated claim is adopted by some writers because it looks suitable, but it is far from presenting facts or norms in natural (spontaneous) speech.

Within the grammatical constructions which exhibit the highest frequency of coextensiveness with tonality, there are a number of variables. A single_^ element of a clause which is accommodated in a single intonation group is relatively more frequent than other constructions. This single-element construction is exhibited in 228 cases, representing 36% of the total cases (nearly 37% in Crystal's findings). Within this construction the adverb (including adverbial responses) is the most frequent element (133 cases, 58%), followed by the object of the clause (36 cases, 15%). Taking into account the fact that "information grouping may often conflict with, and override syntactic groupings" (Fox (1979:553)), the elements of clause structure which correspond to tonality in this pattern are distributed as follows:

- (1) Adverbial phrases are most likely to be intonationally independent, especially in clause-final positions in lengthy clauses.

(2) Objects are second to adverbs in being intonationally independent.

(3) Subjects and complements tend to appear as part of a clause, rather than being intonationally independent.

The three-element construction comes second in the hierarchy of the correspondence with tonality representing 27% (171 cases). The two-element construction is third and the four-element construction is fourth in this hierarchy.

Statistical analysis of the data shows that there is no evidence of intonation group boundaries being placed at non-significant grammatical points. Here, we treat adverbial responses and one word utterances in terms of their discorsal values as representing complete message. These single-element utterances are linguistically part of any conversational interaction and are doubtless used for reasons of economy in exchanging messages.

The evidence is also clear that there is a relatively small likelihood of an intonation group corresponding to a grammatical structure of more than a clause. We have reported only 122 cases (15% of the overall total of cases) where an intonation group contains more than a clause.

By and large, there is no systematic correlation found between the length of the subject or the predicate of the clause and the length of intonation groups. The issue is unpredictable on grammatical grounds. It is totally dependent on the nature of the intended message and, of course, on the

physiology of speech.

APPENDIX TO CHAPTER FOUR

Terminology and Symbols Used in the Analysis

(i) Grammatical Terms

The following are the grammatical terms which have been used in the present analysis. They are briefly defined and illustrated below for quick reference. Further reference, if necessary, is to be made to Quirk et al (1973), Hasan (1975), and Wright (1955).

Sentence : The maximum unit of the grammar which could be of simple or complex structure. Simple sentence structure consists of a single clause, and a complex sentence structure consists of more than a clause.

Clause : Clause in KDA consists maximally of a combination of S,V,O,C,A, and minimally of Subject and Verb e.g. /daxalat/ = V /daxal/ + S /(a)t/. Note that what is called the 'nominal' sentence in Arabic is also possible under this definition, and is defined as a combination of S, C, (and A) though we report a relatively limited occurrence of this type of construction (40 cases) as compared to non-nominal construction (321 cases).

Clause structure: Taking the relatively free word order in Arabic into account, a clause structure refers to one of the theoretically possible constructions where S, V, O, C, and A change and exchange

positions. Not all the theoretically possible constructions are reported in our data. This may suggest that KDA does not have totally free word order. This may open the door for further syntactic investigation.

Subject : The subject (S) in KDA may be either:

(i) In the form of a separate lexical item as in;
 B//(1) ?anaa bada?t ...// 'I started ...' where
 /?anaa/ = S and /bada?t/ = V.

or (ii) integrated within the verbal construction
 as in; A//(160) ... yiftikruu...// 'They think...'
 where /yiftikr/ = V and /uu/ = S.

Verb : The verb (V) in KDA refers to:

(i) Main verb as in; B//(46) darast
 filimbaarkiyyah// 'I studied in Al-Mubaarakiiyyah
 school.'

(ii) Auxiliary as in ; B//(401) kaanat mauDi9
 jadal...// 'It was disputable...'

or (iii) A combination of (i) and (ii) as in;
 B//(27) kaanat tiDTarnii...//
 'She use to force me...'

Object : The object can be either direct or indirect as
 in; B//(184) ?ubuuh biyzahhib lah kull \$ai //
 'His father arranges, for him, everything.'
 /lah/ 'for him' is the indirect object and /kull
 \$ai/ 'everything' is the direct object. Here we

identify the object by its typical semantic role, i.e. to identify the affected participant. In other terms, it is identified by means of its function as representing the recipient (the beneficiary) of the action. Note that neither the direct nor the indirect object causes the action as represented by the verb to happen.

Complement : The complement (C) can be either:

(i) Subject complement as in;

B//(241) ?ummii bint 9abdiraHmaan //

'My mother is the daughter of Abdulrahmaan.'

Here the complement /bint 9abdiraHmaan/

attributes to the subject /?ummii/.

or (ii) Object complement as in;

B//(202) \$aaf-albaab maftuuH//

'He saw the door open.'

Where the complement /maftuuH/ attributes to the object /-albaab/.

Adverb(ial) : The adverbs or adverbial phrases (A) are:

(i) Adverb of time, e.g.

A//(17) fii nafs-alayyaam fissab9iinaat//

'In these days in the seventies.'

(ii) Adverb of place, e.g.

A//(135) riHt 9ala-almasraH//

'I went to the stage.'

Where /9ala-almasraH/ 'to the stage' is the

adverb of place.

(iii) Adverb of manner (or process), e.g.

A//(41) daxxalu-aflaamnaa bihtimaam//

'They granted our films an entrance with special attention.' Where /bihtimaam/ 'with special attention' is the adverb of manner (or process).

WH/Q word : This refers to WH question type constructions like:

A//(203) lai\$// 'Why?'

B//(44) wain ta9allamt// 'Where have you studied?'

B//(229) ?i\$kithir kunt taaxi6//

'How much did you earn?'

B//(317) ... ?i\$laun ...// 'How?'

B//(402) maa6aa taquul 9ann ...//

'What would you say about ...?'

B//(418) limaa6aa ...// 'Why?'

B//(422) \$inuu ...// 'What is it?'

B//(512)... ?i\$tiquul 9annah//

'What would you say about (him/it)?'

Y/N question : This refers to yes/no question types like:

B//(106) mumkin tiquulii ...//

'Is it possible to tell me ...?'

B//(407) maa tasma9iin ...//

'Do you hear ...?'

B//(420) hall-alHikmah ...//

'Is it the wisdom?'

Conjuncts : Conjunct elements (conj.) are those segments which have connective function; either to connect two adjacent clauses or two adjacent elements of the same clause. Because of their semantic role in communication which is simply to connect pieces of utterances, they are, however, classified grammatically as separate segments. e.g. /fa(a)/, /waa/, /?au/ (conjunctive particles), /?illi/ 'which', /la?ann(a)(uh)/, /?inna(h)/ 'because',

Adverbial Responses: This term covers the segments (usually taking the form of adverbs) that fulfil communicative functions.

e.g. /?ih/, /na9am/, /?ina9am/, and /laa\$ak/

'yes, ok (carry on)'

/mumtaaz/, /jamiil/, and /SaH/

'that is good/correct'

/sibHaanih/

'glorification of God' (religious response)

/Taib/

'OK (now we move to another thing)'

(ii) Symbols Used in the Analysis

The following symbols are used in the analysis:

T.A = text A

T.B = text B

P.(n) = grammatical pattern number (n)

Per. or %	= percentage
T	= total
Per/ST	= percentage in subtotal
Per/T	= percentage in overall total
(n)/E	= (n) number of elements in a clause
IG	= intonation group
//	= intonation group boundary
____, or N	= (underlining) indicates nucleus
+	= add two intonation groups together
(...)	= gap in speech. Note, this is not an indication of an intonation group boundary.
C	= clause
CS	= clause structure
S	= subject
V	= verb
O	= object (direct and indirect)
C	= complement (subject/object complement)
A	= adverb
p/N	= part of an element (N) of a clause
A/R	= adverbial response
(conj.)	= conjunct
[GIU]	= grammatically incomplete (or unidentified) utterance
Y //(x)..... //	= Y indicates the text reference, //..... // refers to IG (as above), and (x) represents the sequential number

CHAPTER FIVE
TONICITY
AND
THE DISTRIBUTION OF INFORMATION

5.1 Introduction

In the previous chapter an attempt was made to assess the regularity in the way in which a speaker of KDA paragraphs his flow of speech. In more than 95% of the cases elements of clause structure coincide with tonality. Two criteria were used to identify tonality; (a) an external acoustic cue in the form of a pause, either filled or silent, and (b) the internal structure of the intonation group which has one peak of prominence in the form of a major pitch change. No attempt was made to consider the position of this prominence or to examine its correlation with the informational, and structural constructions of the utterance where it occurs. In this chapter we will investigate these issues in some detail. Our aim is to cast light on the communicative importance of tonicity in speech.

It is argued in this chapter that tonicity in KDA is unpredictable, i.e. there is no rule (or set of rules) which could precisely predict which word in an intonation group will carry the nucleus. It is not the case that "nucleus is rule-governed" as Gussenhoven (1983:377) has suggested. Tonicity is viewed here as being mainly determined by the speaker's

assessment of which segment (segments) to focus as guided by the nature of his message. Tonicity as a prosodic behaviour is message-oriented, therefore, it is influenced by one or both of the fundamental sub-components of the message:

(i) The information structure of the message.

(ii) The grammar of the message.

There is no sequential order of implementation for these sub-components. The speaker makes his decision to rely on a given factor based upon the contrastivity and the relevance of this factor to the information he wishes to convey at the moment of speaking in a particular context.

A single sided approach to tonicity (e.g. a study of nucleus placement in relation to grammar alone, or a study of focus in relation to information structure alone) is an oversimplification of well established linguistic facts; (a) The fact that a speaker (we presume of any language), when he communicates, is self governed to draw attention to some part of his speech; (b) The fact that a communicative message (either written or spoken) consists of a number of units, each of which carries informative value and is arranged in a grammatically acceptable structure.

Thus, we take as the starting point an assumption which is supported by empirical observation of the data that there is no single criterion upon which we could predict the assignment of focus. This does not mean that accentability is not traceable in the language. On the contrary, there is a

group of factors which together comprise the fundamental components of the message and act collectively to identify the nucleus placement in KDA; (a) the communicative relevance of units of the message, and (b) the grammatical composition of the message.

5.2 Procedure and Hypotheses

With regard to KDA intonation, which as was noted in chapter one is virtually untouched, we attempt in this chapter to deal with the following:

- (a) The point of focus in spontaneous speech is identified phonologically in two texts of connected speech. A statistical investigation is applied to locate the position of the nucleus within the structure of the intonation group.
- (b) With respect to the distribution of units of information in intonation groups, we attempt to examine the correspondences between phonologically focused segments and the type of information they convey.
- (c) With respect to the grammar of the language, we attempt to identify the grammatical status of the elements bearing the phonological focus.

The aforementioned attempts which explore the tonic structure of KDA are governed by the following theses:

- (i) In KDA tonicity is message-oriented and therefore not totally predictable.
- (ii) With respect to the distribution of information units in the utterance, the language shows a tendency for the segment bearing the newly introduced information (or which is treated by the speaker as new) to be focused.
- (iii) Unlike English (last-lexical-item principle in Quirk et al (1964:663) and Crystal (1969b:267, 1975:23)), KDA exhibits a free nucleus, i.e. the nucleus which could occupy any position in an intonation group. This phenomenon is related to the relatively free word order of the language.
- (iv) With regard to the structure of the utterance, it is expected that lexical words are the normal 'unmarked' recipients of tonicity. Nouns, verbs, adverbs, and adjectives share this receptive role. By and large nominal-groups are anticipated to carry the prominence of the intonation group with slightly higher probability than their verbal counterparts.

5.3 Identifying Tonicity

Alternating the tension of the vocal cords (stretched for higher pitch) produces pitch variations, though an increase in the flow of air out of the lungs also causes an increase in pitch. Abercrombie (196⁴~~7~~:103) correctly recognises the

"fluctuation in the pitch of the voice to be the most important feature of voice dynamics". It is a universal aspect of pitch fluctuation in speech that it conveys linguistic information. However, the amount and the type of this information varies from one language to another. As the flow of the pitch goes up and down in speech, it demarcates physical units each of which is recognised formally as an intonation group (cf. 4.2). Each intonation group is identified internally through a major pitch turn which signals the most prominent element of the group. This physical manipulation of pitch is deliberately made by the speaker in order to draw his interlocutor's attention to a particular word which forms the centre of his message. This is represented by a major change in pitch movement and referred to as the nucleus.

The concept of the major pitch turn which indicates information focus has been referred to in the literature in various ways. Quirk et al (1972), and Ladd (1980) talk about focus and presupposition. Prague school linguists use the notion of rheme/theme and new/given (known) information. Halliday (1967), Chafe (1974) talk about topic/comment, new/given information, and also theme/rheme. These terms have various interpretations according to the frame of reference that each scholar adopts (cf. 3.2). However, they share a common feature, that is the distinction between the [+focus] and [-focus] element (elements) of the utterance.

Nucleus as used here labels the segment (segments) in an

intonation group which carries maximal prominence, or as Crystal (1985:210) puts it, "it is the most prominent pitch movement in" an intonation group. Nucleus placement is a phonological device through which a speaker highlights a particular lexical item (items) of his utterance. Granted that a KDA speaker has the freedom to highlight any part of his utterance according to the contextual situation in which he is placed and according to the information that he wishes to convey, then it is unrealistic to assign 'mechanical' rules for nucleus assignment. However, given a choice from sets of linguistic variables, we may be able to account for the unmarked choices that the speaker may make. In other terms, when looking at speech from a particular perspective, say its informative value, a linguist is able to apprehend the unmarked choices that the speaker may make, given a particular contextual circumstance. This linguistic apprehension is guided by the fact that a speaker plans his utterance in advance and is aware of not only what he is saying but also of what he will say next. This planning involves a process of selection from different linguistic levels such as the phonological, morphological, and syntactic. When communicating, a speaker expresses his ideas and thoughts in words which are organised in an acceptable way (to his interlocutor) in order to convey the intended information. Every word of an utterance carries a degree of informativeness, but there is only one word (or group of words) which is singled out to contain the essential

information which the speaker wishes to communicate. This informational emphasis requires an intonation signal, and this is achieved by the speaker placing the nucleus on the designated segment (segments).

5.4 Nucleus Location

The aim of this section is to investigate the location of the nucleus in KDA. Two texts of connected speech are analysed statistically in order to trace the placement of the nucleus within the structure of the intonation group. For methodological purposes we have divided the intonation groups into two main types:

- (i) type one: intonation groups which consist of a single lexical item.
- (ii) type two: intonation groups which consist of more than one lexical item.

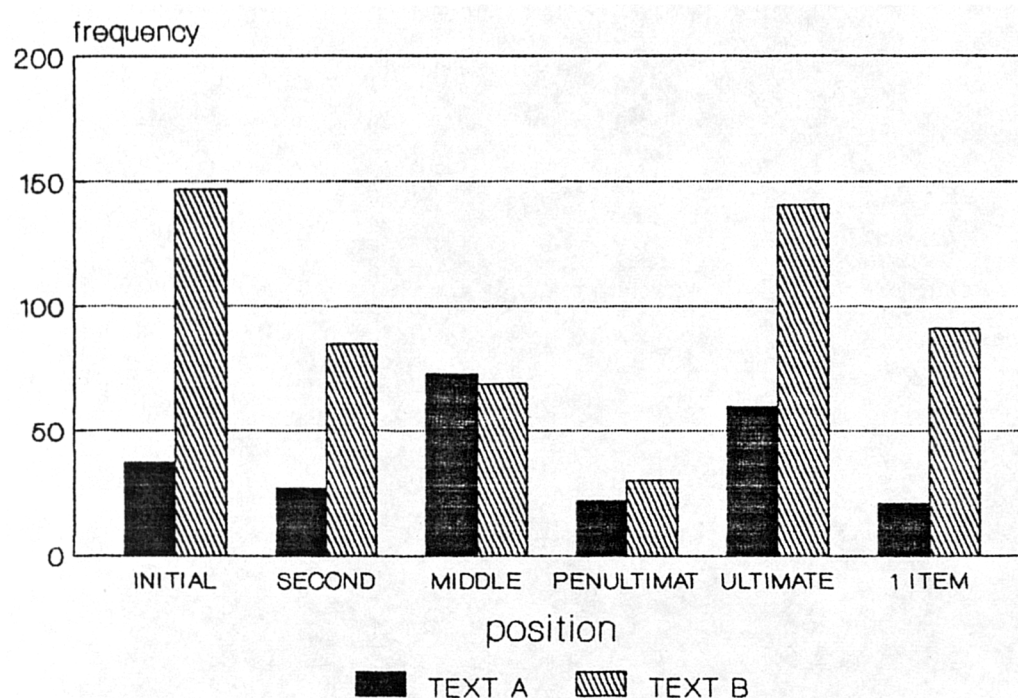
Nucleus location is identified in type two in the following manner, according to the number of elements contained in each intonation group:

- (a) Two elements: initial, last position.
- (b) Three elements: initial, middle, ultimate position.
- (c) Four elements: initial, second, penultimate, ultimate position.
- (d) Five elements: initial, second, middle, penultimate, ultimate position.

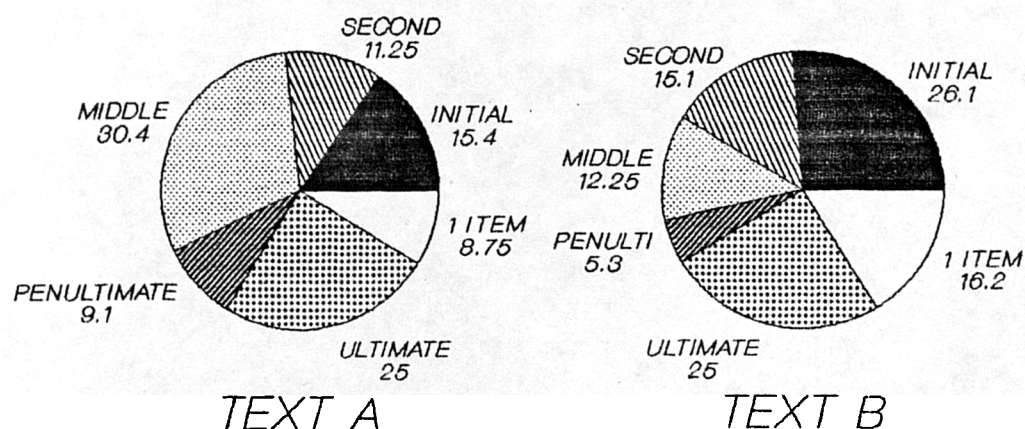
The goal here is to assess the position of the nucleus within the structure of the intonation group. Is it the case that KDA, like RP English, has a last-lexical focus or is there any other fixed position for focus in the language? The following charts provide an answer to this question:

	<u>TEXT A</u>	<u>Per.T</u>	<u>TEXT B</u>	<u>Per.T</u>
Initial	37	15.4 %	147	26.1 %
Second	27	11.25%	85	15.1 %
Middle	73	30.4 %	69	12.25%
Penultimate	22	9.1 %	30	5.3 %
Ultimate	60	25.0 %	141	25.0 %
One item	21	8.75%	91	16.2 %

Chart (1) Nucleus positions in texts A & B separately.



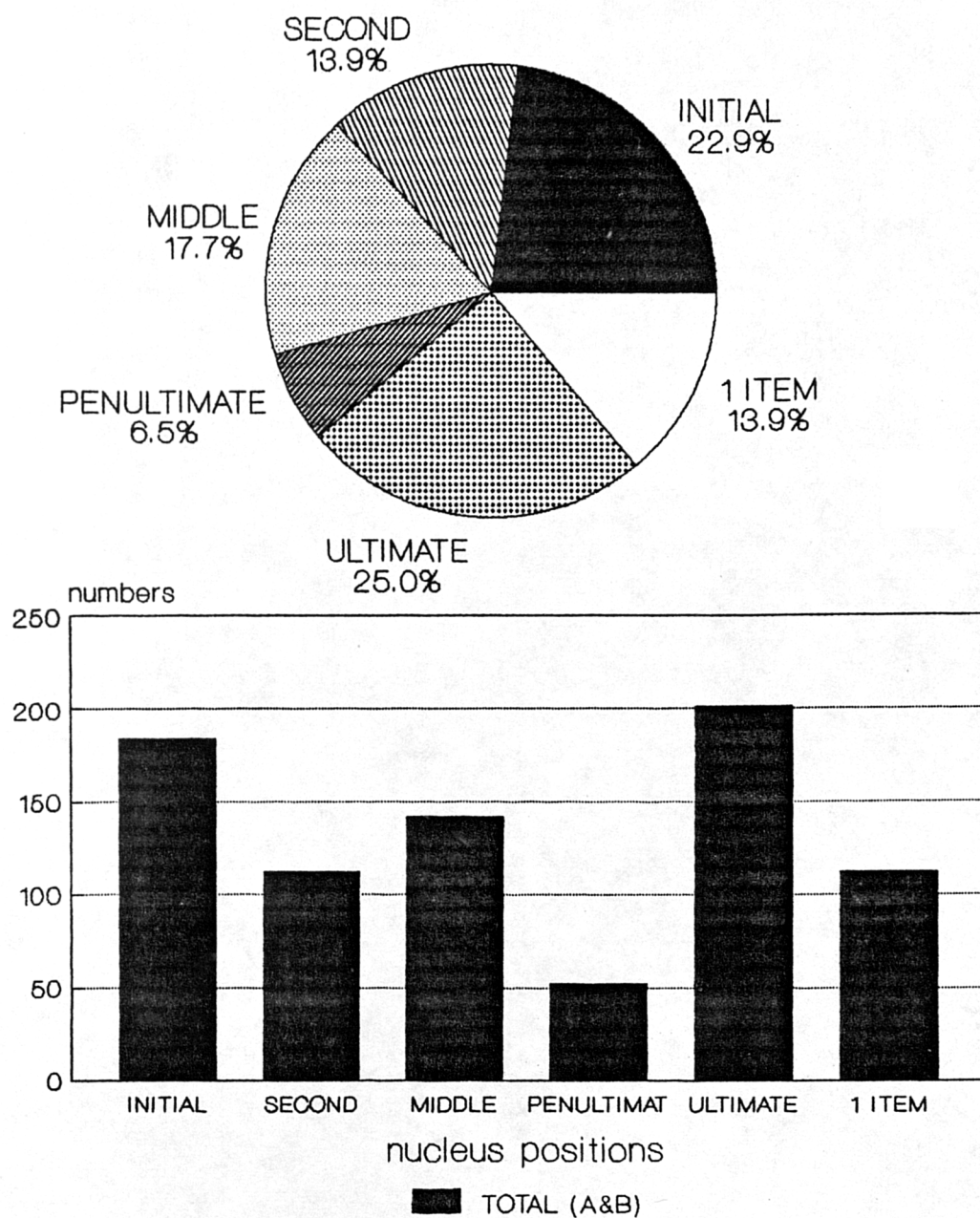
NUCLEUS POSITION (A&B)



PERCENTAGE OF NUCLEUS POSITIONS (A&B)

	<u>TOTAL</u>	<u>Per.T</u>
Initial	184	22.9 %
Second	112	13.95%
Middle	142	17.68%
Penultimate	52	6.47%
Ultimate	201	25.0 %
One item	112	13.95%

Chart (2) Nucleus position in all intonation groups.



NUCLEUS POSITION (ALL INTONATION GROUPS)

We read from the above charts that the nucleus is placed by the speakers in text A: on the middle lexical item in 30% of the total number of cases, on the last lexical item in 25%; and on the initial lexical item in 15%. Lexical items are also highlighted individually in single intonation groups in nearly 9% of the overall cases in this text. The speakers in text B use initial positions in 26% and final positions in 25%. They also single out individual lexical items in single intonation groups in 16%, which is double the percentage reported in text A. If for the sake of the argument we would like to use the 'hierarchy of accentability' (Ladd (1980)) principle here, it will exhibit the following order for nucleus placement ranging from highest to lowest frequency of occurrence in each text:

<u>TEXT A</u>	<u>TEXT B</u>	<u>A & B</u>
Middle 30.4 %	Initial 26.1 %	Ultimate 25.0 %
Ultimate 25.0 %	Ultimate 25.0 %	Initial 22.9 %
Initial 15.4 %	One item 16.2 %	Middle 17.68%
Second 11.25%	Second 15.1 %	Second 13.95%
Penult 9.1 %	Middle 12.25%	One item 13.95%
One item 8.75%	Penult 5.3 %	Penult 6.47%
-----	-----	-----
Aver. 3.55%	3.46%	3.70%

Chart (3) Hierarchy of accentability in A, B, and A&B.

It goes without saying that the order of nucleus placement is not consistent either in the two texts when contrasted or in the overall number of intonation groups when contrasted with either text. In the light of the fact that there is no overwhelming number of occurrences of the nucleus

in a particular position and with average difference between positions of the nucleus of 3.5, 3.4, 3.7 in the three texts respectively, we certainly would conclude that this numerical evidence is far from being adequate to represent a systematic pattern in the language. On the contrary it speaks for the fact that the unmarked/marked distinction which is based on the position of the nucleus within the structure of the intonation group is not universally valid as far as KDA is concerned. This confirms our earlier hypothesis that the nucleus is relatively free within the structure of the intonation group in KDA. Other principles of nucleus location in KDA such as the unmarked/marked foci with relevance to new/given information or the unmarked/marked foci with respect to the grammar of the utterance are discussed in 5.5, and 5.6 below.

5.5 Informative Relevance of Tonicity

One of the essential functions of conversation is for the speaker to convey information of some sort to his interlocutor. The people involved in conversational interactions are exchanging (importing and exporting) information upon which they build-up their messages. That is, the speaker not only decides what the message is all about but also sets this message in an appropriate form. This involves, on the part of the speaker: (a) a process of selection from different linguistic levels; morphological, phonological, and

syntactic, and (b) a presuppositional decision regarding what might be of relevance to the nature of the message, and the shared knowledge with his interlocutor. On the part of the listener, it involves an ability to apprehend the intended message which, in its turn, implies a wide scope of measures ranging from acquaintance with the medium (dialect or standard including its cultural component) to knowledge of the outside world.

Viewing these conversational interactions from the intonation point of view, the speaker chops his speech into 'message blocks' (to borrow Halliday's term) each of which represents a bit of information. This bit of information must at least contain one new information unit which is highlighted intonationally by the placement of the nucleus to represent the information focus, since "what is known already is no information" (Nauta (1972)). As we have argued elsewhere (cf. chapter two, 5.3 ,and 5.4) the speaker's choice to highlight any segment within the intonation group structure, and his choice whether to use more or fewer intonation groups reflect his free choice regarding what the information content of the message is. Hultzen (1959:107) correctly recognises this fact saying that "there is an information point in a message wherever the speaker has freedom of choice in what he says, where it cannot be predicted what he will say".

The import and export of information in speech are manifested intonationally in the way in which a speaker marks bits of the information as either new or already known to his

interlocutor. This identification of newness and givenness is made through a phonological process, i.e. the choice that the speaker makes for a segment to carry the prominent pitch in an intonation group so as to indicate information focus (cf. 3.2). Nucleus, in its unmarked placement, involves a new bit of information. A number of fundamental questions, in this regard, ought to be asked: Is it always the case that all the nucleus-bearing segments are lexically and/or contextually new? Is there any limit to the presuppositional judgement that the speaker makes? Are there any linguistic (or non-linguistic) boundaries between what is new and what is already known? These questions are to be addressed thoroughly and illustrated below. In the meantime, a short answer to these questions is no. A complete answer, however, lies behind the informative relevance of that bit of the message and the speaker's judgement of its semantic weight at a particular time of speaking in a particular context.

5.5.1 New and Given Information

Language allows the transfer of information from the mind of the speaker to the mind of the hearer. This information is organised contextually into message blocks which are realised phonologically as intonation groups. Each of these contains, on the one hand, bits of information which the speaker interprets as highly informative, and, on the other hand, bits of the message which the speaker considers to be less informative. In other words, some of the information conveyed

by the speaker is (or is assumed to be) new for the hearer, and is therefore assigned the prominent pitch in order to highlight its informative value. Some other bits of information are lexically or contextually retrievable, and therefore receive less prominence.

The former type of information is labelled new. New in the sense that either (a) the information is factually new, or (b) "the speaker presents it as not being recoverable from preceding discourse" (Halliday (1967a:204). The newly introduced bits of information, as represented in our data, carry the nucleus in an overwhelming frequency of occurrences (cf. charts (4) and (5) below). Therefore, we refer to this as the normal 'unmarked' position of tonicity. Deviation from this norm, i.e. when tonicity is carried by given or retrievable items, is referred to as marked.

The latter type of information is labelled given information (the term old information is also used). We prefer, however, to use the term 'given' because it implies the sense under which the speaker considers the information to be accessible to his hearer, i.e. given to him either lexically or contextually. The information is given in the sense that the speaker assumes it "to be already in some way in the consciousness of the listener and which is hence not in need of highlighting." (Cruttenden (1986:88). Consider, for example, the following part of a conversation where the topic is an anti-Arab film made in the west:

(1) // (185) ya9ni-asaa? kathiir lil9arab // (186)
walislaam filxaarij // (187) waftikir ?aan-alwaqt
// (188) ?iHna-al9arab //.

'(185) in fact, it (the film) ruined the image
of the Arabs, // (186) and the Muslims in the
outside world. // (187) I take for granted that it
is about time that, // (188) we as Arabs ...,'

In (185) the speaker is confronting his interlocutor with a piece of information saying that the film '-asaa?' {ruined the image} of the Arabs. It is as if he is saying: 'You don't know what the film has done, but I am telling you that it ruined the image of the Arabs'. In fact, the listener has arrived at this point in the conversation with no idea about what the film has done. The segment '-asaa?' has not been previously mentioned nor has it been contextually indicated in the preceding discourse. The segment '-ilxaarij' (the outside world) in (186) has not actually been uttered in the previous discussion though it can be easily apprehended from the shared information which the speakers are aware of; i.e. that is, the film is made outside the Arab world and subsequently its effect will also be 'fi-ilxaarij'. The speaker, however, might have thought that since he has not actually made a direct reference to the term 'fi-ilxaarij', his listener may underestimate its informative value, hence, it is assigned the nucleus for emphasis (cf. 5.5.2.1 below). The rest of the segments in (185) and (186) are assumed by the speaker to be already in the mind of his listener; either because they are part of his general linguistic knowledge like 'ya9nii' (that is), or they are part of the theme under discussion as in '-'

il9arab' (the Arabs) and '-islam' (Islam). The segment '-al9arab' (the Arabs) in (188) has its antecedent in the same intonation group, i.e. textually, it refers to the immediately preceding segment '-iHnaa' (we), and also it can be easily retrieved from the environment, i.e. both speakers are Arabs. This segment (which will receive more elaborate discussion in the 'marked tonicity' section (5.5.2) below) is apparently brought into focus for extra emphasis.

Consider the following examples which shed more light on the nature of what we refer to as given (or retrievable) information:

- (2) // (680) faaris maa \$iftah-anaa // (681) lakinnii
 \$ift \$axS //..
 '(680) I did not see Faris. // (681) But, I saw a person...'

Here in (681) the segment '\$ift' is lexically mentioned in the immediately preceding intonation group and consequently the speaker does not wish to highlight it again.

- (3) // (533) ?ana-a\$tiGil ma9 s9uud //
 '(533) I worked for Saud.'
 // (701) haa6ii min Hikam-almutanabbii //
 '(701) This is one of Al-Mutanabi^b's wise saying.'

The information contents of the segments '-anaa-a\$tiGil' (I work) and 's9uud' (Saud) in (533), and '-almutanabbii' (Al-Mutanabi) in (701) are lexically mentioned in the remote contexts (252), (474), and (622) respectively. Therefore, they

receive no prominence.

- (4) // (157) ya9nii fiih ... \$uwayyat jahil filmujtama9
// (158) lannuh yiftikruu ba9aDhum // ... // (164)
humma yimkin maax6iin //.

'(157) In fact, there is a bit of ignorance in the society, // (158) because some of them think // .. // 164) and they may take (for granted) that ...'

The segments '-almujtama9' (the society) in (157), 'ba9aDhum' (some of them) in (158), and 'humma' (they) in (164) refer to the segment '-amriikaa' (America) which is already mentioned in the preceding discourse, e.g. in (107). This word 'America' acts as a semantic antecedent for these segments rather than a lexical reference.

- (5) // (111) ?anaa HaDart Ci6iih gilt-anaaqi\$-alfilim//.

'(111) I attended (the festival) with no ambition. I said (to myself) that I will discuss the film.'

Contextually, '-alfilim' (the film) refers back to '9irs-izzain' (the name of the film) which is mentioned as early as the third intonation group. This remote contextual co-referentiality causes the speaker to de-accent the item 'the film', i.e. he assumes that his interlocutor knows which film he is referring to.

- (6) // (197) ?al9amal-assinamaa?ii // (198) ?au ...
?alfilim-assinamaa?ii // (199) ?au-alfannaan-
assinamaa?ii //

'(197) The cinema business, // (198) the cinema film, // (199) or the cinema artist.'

Here in all the cases 'assinamaa?ii' (related to the

cinema) does not carry the prominent pitch because of its discursial reference. The topic of the conversation at that time was the Arabic cinema.

Consider the following chart which summarises, in statistical figures, our investigation of unmarked and marked tonicity in KDA as far as information structure is concerned. A complete analysis of the examined texts is found in appendix (E) at the end of this thesis.

<u>Tonicity</u>	<u>No.</u>	<u>Per./T.</u>
Unmarked	529	67 %
Marked	176	22 %
Single-item	85	11 %

Chart (4) Unmarked/Marked tonicity in KDA.

The above figures show that in three out of every four cases tonicity falls on a new segment (segments). This type of tonicity is mounted in more than two-thirds of the overall number of tonicity. These frequencies legitimise the claim that, in KDA like RP English, the nucleus is where the newly introduced item is, unless there is some additional communicative activity being involved, e.g. reminding, emphasis, confirmation, etc. It is universally accepted that the 'communicative dynamism' of any conversational interaction requires such phonological choices to be made by the speaker. Because what is already known to the listener is not news and consequently will not help to wheel the conversation, Deviation from this norm, i.e. when some segments carry the

nucleus although they are not totally new, can be explained on a number of grounds (cf. 5.5.2 below). Consider the following Chart which sheds more light on the distribution of marked tonicity in KDA:

<u>Marked Tonicity</u>	<u>No.</u>	<u>Per./T.</u>
Lexically marked	121	69 %
Contextually Marked	55	31 %

Chart (5) Marked Tonicity in KDA.

The findings in this chart will receive explicit illustration in the following discussion of cases of marked tonicity. In the meantime, these figures show that tonicity is marked lexically in more than double the number of cases where it is marked contextually. This is due, in part, to the nature of the discourse under investigation (spontaneous 'connected' speech). We may expect that in the case of reading scripted (prepared) text, these figures may be balanced and the proportion of marked tonicity may go down.

In addition to our discussion in (3.2) above, it is necessary to make a further distinction between new and given information based on the concept of shared knowledge. From the point of view of information theory, shared knowledge presupposes a bit of the conveyed information to be not shared. This bit is still hanging in the air and constitutes the point of departure to which the new information is usually related. Other bits of the conveyed information are given

from the common environment in which both the speaker and his listener interact. From the viewpoint of the intonation structure of KDA (also English and German according to Kirkwood (1969)) the linguistically new bit of information is highlighted by means of the nucleus while the shared information receives less prominence.

However, we have reported a number of cases where not all the nucleus-bearing segments are lexically/contextually new. Sometimes we notice that a segment regains its informative value as it reoccurs more than once in the discourse. As stated earlier, when the nucleus falls on a segment which is lexically/contextually new, we refer to this phenomenon as unmarked focus. However, when the nucleus-bearing segment is part of the shared knowledge, we refer to this type of focus as marked.

It is worth looking here into what constitutes shared knowledge. When the segment is referred to as part of the common knowledge which the speaker and his listener share it means that this segment is explicable in terms of either:

- (a) The knowledge of the world which is accessible to both locutors. e.g. // katab bilqalam risaalah // (He wrote, with pen/pencil) a letter.). It is universally known that people usually write with pen/pencil, therefore only 'letter' remains as new.
- (b) The common cultural ground that both locators are exposed to. Thus, in // (328) haa6aa ... ?akbar faDil min-allah

subHaanah wata9aalaa // (This is a gift from God, praise the Lord.) 'subHaanaah wata9aalaa' does not carry the information focus because it constitutes common knowledge in the Muslim community, i.e. whenever the word 'allah' (God) comes in the conversation, the producer is expected to praise the Lord.

- (c) The discoursal knowledge which is provided by the context of the situation under which the conversation takes place. For example, the item 'the cinema' in (6) above does not receive any focus because it is the theme of the conversation. Similarly, the segment '~a\$\$aa9ir' in // (636) haa6a-a\$\$aa9ir-alla6ii laa zaal muxtalifuun fiih-almu?ar[^]ixuun // (This poet who (his life story) is still in dispute among historians.) is not focused because it has been textually mentioned in the preceding discourse.

5.5.2 Cases of Marked Tonicity

Does a word have to be literally new in order to receive the nucleus? Does the occurrence of a word in a spoken discourse mean that it loses its communicative value? The answer to these questions is obviously no. In order to provide a complete answer one has to take into consideration why a word would be focused more than once. It goes without saying that once an item has appeared lexically/contextually its information content is no longer literally new. This does not necessarily mean that this word will not regain its

informative value once the context and the communicative need of the speaker require this. When a speaker introduces a word for the first time he is deliberately aiming to add this word to his interlocutor's knowledge of the subject. The speaker here is apparently saying: I would like you (my listener) to consider this item as part of your background. But it is also possible that the speaker may recall a word (or a group of words) which has been previously mentioned in order to fulfil a communicative need (emphasis for example) at a particular time of speaking. Here the word is not literally new but it has been recalled to draw the listener's attention to its informative value in that particular context which may or may not duplicate the initial information content of the word. Consider, for example, the following utterances:

- (7) // (321) ?inni-aqra? // (322) ?aqra? lilmutanabbii//.
 '(321) That is, I read. // (322) I read [poetry] by Al-Mutanabi.'
- (8) // (391) ya9nii laa waaHid mathalan laagaalah //
 (392) waaHid 9indah majmuu9ah bidainah //.
 '(391) That is, if one, for example meets // (392) anyone who carries a number (of apples) in his hands.'

In (7) the segment '-aqra?' (I read) has the same information content. The speaker introduces '-aqra?' for the first time in (82) and assigns it the information focus. In the immediately following intonation group he duplicates the same information content and repeats the tonicity on the same

segment for a necessity required by the context, i.e. the speaker is emphasising that he reads. In (8) the second occurrence of 'waaHid' expresses a different referent; i.e. not 'anyone' as the first may suggest but 'the one' who carries a number of apples.

The standpoint of the argument here is that, on the one hand, when a speaker draws his interlocutor's attention to a word for the first time, asking him to consider a word as part of his knowledge of the subject, this represents the speaker's unmarked choice to treat that word as highly informative. When a speaker, on the other hand, recalls a previously mentioned item, this represents his marked choice for that item to regain its informative value on the basis of a necessity which is superimposed by its relevant information in the new context.

This unmarked/marked distinction is strictly related to the informative content of the word and its sequence of occurrence in the discourse. Consequently, it is related to phonological choices that the speaker makes. It is not claimed here that when a word reoccurs it will have no information value at all. On the contrary, a word may reoccur marking the information focus more than once, but this reoccurrence will be marked for reasons which will become clear in the following discussion.

The discussion below will focus on the kind of information that gives importance to a word in its marked focus. In other words, we will discuss the reasons upon which

the speaker calls back a word from an earlier discourse to assign information focus. The context in which this recalling process occurs will also be explored. It must be emphasised here that the boundaries between reasons for ^{repeated}tonicity are fibre-sensitive. This means that two or more reasons may overlap. It must also be borne in mind that the following are the most noticeable factors (less obvious factors are still there) dominating ^{repeated}tonicity in KDA. By and large, the following discussion is only of a suggestive nature; in particular cases one reason may seem to be more prominent than others.

5.5.2.1 Emphasising.

By emphasis here we mean those cases where a speaker brings back a previously mentioned item (or items) as information focus. It is also true that the newly introduced item carries some contextual emphasis, especially if it is lexically contrastive as in '-aktib' (I write) in (327). e.g.
 // (326) ?aqra? makaatibii // (327) waktib makaatibii //
 ((326) I read my letters. // (327) I write my letters.)).
 'aktib' is a literally new item and carries the prominent pitch in order to highlight its communicative relevance which includes things like the informative value of the word to express the action of writing, and the emphaticness which expresses lexical contrast with '-aqra?' (I read). It is assumed here that this type of emphasis which is expressed

through the newly introduced item is part of the intrinsic characteristics of the new item. Our concern, then, is those cases where the speaker feels urged to emphasise a word more than once because of the informative necessity designated by the situation. Consider, for example, the emphatic repetition in the following cases:

- (9) // (381) ?innah 9indanaa bilauwal-attamrah // (382) ?illii yaakil-attamrah //.
- '(381) We used to have the date palm. // (382) The one who eats date ...'
- (10) // (409) Sagalat-annaas // (410) wa Sagalat-almawaahib haa6ii //.
- '(409) (it) polishes the people. // (410) (it) polishes the skills.'
- (11) // (429) ?illii hii ruuH-alkifaaH // (430) ruuH-almuthaabah //.
- '(429) .. which is the spirit of struggle. // (430) the spirit of persistence.'
- (12) // (459) ?alHiin yiquluun haa6aa ta?axxur // (460) haa6aa ta?axxur yiquluun//.
- '(459) Nowadays, they say this is backwardness. // (460) This is backwardness, they say.'

In (9) and (12) the same focus-bearing segments occur in two adjacent intonation groups representing the same information content but involving different word orders. Unlike (9) and (12), the focus-bearing segment in (10) reoccurs to emphasise the same information in similar position, i.e. ' ^aSgalat' (polish) is the head of the

predicate in both (409) and (410). The segment 'ruuH' (spirit) carries the nucleus twice for an obvious emphatic reason, i.e. the repetition of the word 'spirit' fulfils an elaborative function to communicate the same information. Tonicity in (12) is repeated twice on the same segment 'ta?axxur' (backwardness). The same information is repeated twice with a different word order.

A similar situation is found in the following example:

- (13) // (422) ya9nii yitiki^tl 9ala-inn-ubuuh biwaffir lah
kull \$ai // (423) ?ubuuh bizahhib lah kull \$ai //
(424) ?ubuuh ... biya9Ti^tih // (425) ?ubuuh madrii
\$unuu //.

'(422) That is, (he) relies on his father to arrange every thing for him. // (423) His father will make every thing ready for him. // (424) His father will give him (whatever he wants). // (425) His father will do whatever,....'

This example illustrates that tonicity can be repeated on the same segment more than twice. Here the segment '-ubuuh' (his father) occurs four times in successive intonation groups emphasising the same information content.

5.5.2.2 Reminding

In any real communicative situation a speaker assesses, as he goes along in the conversation, the importance of a word (or a group of words) and consequently decides whether to assign it (or them) the prominent focus or not, based upon the communicative need in a particular context. This assessment involves, among other things, repetition. Thus, for instance,

a speaker may feel at a particular time of speaking that there is a need to remind his listener of a word (or a group of words) which has been previously mentioned. Doing so, the speaker is saying: This word (or a group of words) is especially important, therefore, I would like you not to forget it. The speaker may remind his listener of a whole sentence, such as:

- (14) // (262) ?uSaarat 9indii raGbah //
 // (278) ?uSaarat 9indii ra**G**bah //

 'I developed an interest.'

Although the speaker calls back the whole sentence in (14), he highlights a different word. This means that the speaker communicates the idea that 'he developed an interest not a dislike' in (262). In the second occurrence of the same sentence in (278), he focuses the idea that 'it is then he developed his interest not now', for example.

The above example explicitly illustrates the importance of intonation in speech. By means of different placement of the prominent pitch the speaker can convey different messages. Although the listener is reminded again of the whole phrase in (14) above, when the nucleus is shifted to a new word the information content of the message is changed.

It is time now to consider marked tonicity where the speaker chooses to repeat the same focus-bearing segment in fairly remote contexts. The following examples will illustrate this point:

- (15) // (354) TaaHat minnah-aanah-umsita^t9a\$ billail //
 (355) kaan fil~~ma~~aDii // (356) nig⁹ad⁹ fissikiik //
 (357) ?au filwaTiyah // (358) ?au bi⁹sufaat // (359)
traab // (360) maakuu sayyaaraat // (361) ?annaas
 yit⁹at⁹maun billail // (362) haa6aa TaaHat minnah-
 aanah-umsita9a\$ //.

'(354) He dropped sixteen 'Anahs' (16/100 Rupee) at night. // (355) In the past, // (356) we used to gather in the street at night, // (357) in 'Al-Watyah', // (358) or in 'Al-Safat' (places for gathering). // (359) It was all sand. // (360) There were not many cars at that time. // (361) People used to stay late at night. // (362) He dropped sixteen 'Anahs'.'

- (16) // (564) ?inn TaaHat ba9ad 9irfai \$iGliC//

'If you drop (lose) it, then you may ...[have to do the same thing that Mutrif did: searching for a coin lost in sand].'

Here in (362), the speaker reminds his listener of the segment 'TaaHat' (dropped) which has been mentioned not too long ago (in (354)). This could mean that the speaker intends to say: I would like you (my listener) to call back this word from your background and remember its importance. After nearly two hundred intonation groups which the interlocutors have exchanged, the same speaker reminds his listener of the same word again. This example clearly illustrates the fact that the informative relevance of the word may urge the speaker to remind his listener of this word regardless of how far back it has been mentioned in the conversation.

5.5.2.3 Confirmation

Pushing the discussion of marked tonicity a step further

we will consider here cases where a listener repeats the focus-bearing segment (or segments) previously mentioned by his interlocutor. The discussion here centres on cases where the listener confirms his interlocutor's message rather than repeating the segment for questioning (for example). This latter case is usually accompanied by a slightly different tone as we shall see in the following chapter.

The listener may pick up a word from his interlocutor's statement and highlight its informative content even if that word is not intended by the producer to be the most informative. An example of this is the word 'Hegira' in the following utterance (note that the letter in the following examples indicates the speaker):

(17) B: // (775) sanat-alf ... waDin miitain wasab9ah
warbi9iin hijrii //.

A: // (776) hijrii //.

'B: (775) The year of, I suppose, one thousand two hundred and forty-seven Hegira.'

'A: (776) Hegira.'

The listener may also choose to highlight the same segment which has just been highlighted by his interlocutor. The following examples illustrate this point:

(18) A: // (702) na9am //.

B: // (703) na9am //.

'That is right.'

(19) B: // (51) ?innuh fiih Harakah jadiidah lissinama-
al9arabiyyah //.

A: // (52) ?innuh fiih Harakah jadiidah //.

'(51) That, there is a new trend in the Arabic cinema.'

'(52) That, there is a new trend.'

The producer of the second 'na9am' (that is right) in (18) and the second 'Harakah' (trend) in (19) aims to confirm what his interlocutor has just said. In other words, he confirms the very same message as if to say: 'Yes, I agree with you. This is true.'

Furthermore, a listener may act spontaneously and confirm the information content of the focus-bearing segment which he just heard by means of repeating the very same tonic segment as in (18) and (19) above. A listener may also do the same with a remote segment mentioned by his interlocutor. Speaker A in (20) below recalls the segment '-alhijaa?' (satiric poetry) in order to confirm its contextual information which has been previously mentioned by his interlocutor 78 intonation groups earlier.

(20) B: // (627) filhijaa? //.

A: // (705) ?ⁱ_^bin-arrumii gitli-alhijaa? //.

'(627) .. in satiric poetry.'

'(705) You have just mentioned Ibn Al-Rumi (as an example of) satiric poetry.'

5.5.2.4 Paraphrasing

The cases under discussion here are of a slightly different type of marked tonicity. Rather than using lexical repetition of the focus-bearing segment, the speaker may contextually paraphrase the same information using different lexical items. The contextual idea expressed in (21) below, that is the exhaustion that the speaker experienced, is represented lexically in two different segments 'ta9ab' (toil) and '\$igaa' (struggle) respectively.

- (21) // (366) ?innah kaanat Hayaatnaa Hayaat ta9ab //
(367) Hayaat \$igaa //.
'(366) That is, our life was a life of toil. //
(367) It was all struggle.'
- (22) // (313) ?alkam-al9ilmii // (314) ?au-attaHSiil-
al9ilmi-illii Tala9t fiih // (315) ya9nii-
almarHalah-illii waSalt lahaa // (316) ?atta9liim//.
'(313) The amount of education, // (314) or the
obtained knowledge which you left school with. //
(315) That is, the school level that you have
finished. // (316) Your education.'

Similarly, in (23)² the speaker paraphrases the idea of education (his interlocutor's education) in four different words to supply information which is required by the contextual situation at the time of speaking. He highlights, in four successive intonation groups; '-alkam (the amount), '-attaHSiil' (the obtained (knowledge)), '-almarHalah' (the education level), and '-atta9liim' (the education).

The standpoint of the argument here is to consider contextual paraphrasing as part of marked tonicity. It is granted that it is almost impossible to account for the

informative content of a lexical item with no reference to its contextual usage. A word as listed in a dictionary may have more than one meaning, but it signifies a particular informative meaning when used in context. It is not our aim here to distinguish between the lexical and the contextual meanings of a word. Rather we suggest that contextual repetition of the ideas upon which the spoken discourse is based yields marked tonicity vis a vis unmarked tonicity where the flow of ideas goes along unrepeatedly as the conversation continues. The following piece of conversation is an obvious example of contextually unmarked tonicity:

- (23) // (116) faa ... fafuji?t fii-aaxir laHDah // (117) ?innuh-aljaa?izah-alwaHiidah lilfilm-arriwaa?i-aTTawiil // (118) kaanat lifilm 9irs-azzain // (119) ?anaa biSaraaHah tisammart // (120) maa.. maaSaddagt // (121) lannuh fi-amriikaa // (122) waljaa?izah-alwaHiidah // (123) ma9-innuh kaan-almu\$aarikiin fiih Hawaalai // (124) thalaathiin dauwlah // (125) min jamii9-anHa?-al9aalam // (126) fiihum thalaath-arba9-aflaam min-amriikaa // (127) waSSiin // (128) walyaabaan // (129) wadduwal-aliskindinaafiyyah // (130) wingiltaraa kult-al9aalam //.

'(116) It was a surprise for me, at the last moment, // (117) that the single prize for the lengthy film // (118) was given to my film 'Irs Az-Zain'. // (119) Frankly, I was astonished. // (120) I did not believe it. // (121) Because, the place is America, // (122) and it was a single prize (for the lengthy film). // (123) On top of that, the contestants were from around// (124) thirty countries // (125) from all over the world. // (126) They were roughly three or four films from every country, from; America, // (127) China, // (128) Japan, // (129) the Scandinavian Countries, // (130) England, and the rest of the world.'

5.6 Grammatical Relevance of Tonicity

The grammatical relevance of intonation considered here is not to be confused either with the grammatical relevance of intonation groups which was discussed in the previous chapter (Tonality and Grammar), nor with the correlation between sentence types and pitch contour types which is the topic of the coming chapter. It is our prime concern here to investigate the grammatical relevance of the phonologically focused segments. The grammatical status of the nucleus is identified primarily according to its occurrences: (a) within the group structure, and (b) with particular form-classes.

5.6.1 Group-structure

With regard to nucleus placement within group-structure (phrase-structure) our data shows figures which largely agree with Crystal (1969b) and Quirk (1964). The nucleus falls on some part of the nominal-group in 53% of the cases (58% in Crystal and 60% in Quirk); of these the head (noun) is most likely to bear the nucleus. Tonicity occurs within the verbal-group in nearly 27% of the cases (22% in Crystal and 18% in Quirk). In all of these, tonicity is carried by the head. Such a high ratio (80% of the instances of tonicity occurred either with nominal or verbal groups (80% in Crystal and 78% in Quirk)) represents normal 'unmarked' tonicity in KDA as far as the occurrence of nucleus within group-structure is concerned. The following chart shows this frequency of unmarked tonicity. Deviation from this norm, i.e. the nucleus

falling on items outside the group-structure, is referred to as 'marked'.

<u>Group-structure</u>	<u>Per./Sub.T.</u>	<u>Per./T.</u>
(i) Nominal		53.33%
(a) heads	91.6%	
(b) Adjective	8.4%	
(ii) Verbal		26.98%

Chart (6) Group-structure relevance of tonality.

5.6.2 Form-class

Another criterion upon which the grammatical status of tonicity can be explained is that ^{of} form-class, which is sometimes referred to as 'lexical-word' (or lexical categories), 'content-word', or 'open-class'. Form-classes include: nouns (pronouns), verbs, adverbials, and adjectives. These are represented in the following examples:

(24) // (423) ?ubuuh bizahhib lah kull \$ai //
 'His father arranges everything for him.'

(25) // (550) ?int wain tixi^{\$}ah //
 'You, where do you hide it?
 Where do you hide (your money)?'
 // (607) haa6ii \$iGlitii //
 'This is my duty.'

(26) // (252) ?ana-a\$tiGil ma9-a\$\$uwaaqiil //
 'I was working with constructors.'

- (27) // (533) ?ana-a\$tigil ma9 s9uud //
- 'I work with Saud.'
- // (786) bin la9buun 9aa\$ gabil 9a^{bd}~~ib~~allah-alfaraj //
- 'Ibn Labun had lived before Abdallah Al-Faraj.
Ibn Labun comes prior to Abdallah Al-Faraj.'
- (28) // (309) Hinaa... ?akbar min sumu-alamiir //
- 'We were older than His Highness the Amir.'

Note that the pronouns in (25) and (26) are included in the analysis under nouns. Likewise proper names are also analysed under nouns, e.g. // (271) .. ?umm 9abdallah li9raifaan // 'The mother of Abdallah Al-Araifan.'

In 96% of the cases the nucleus falls on one member of the form-class (93% in Crystal and 95% in Quirk). Out of this high ratio, nouns are very much in the majority. There is also a relatively high proportion of verbs. Adjectives are at the bottom of the list. In the following, we summarise the form-class occurrences of tonicity in KDA.

- (a) Nouns are very much the majority of cases (48.8%). Of these 90% occurred on nouns including proper names, and slightly under 10% occurred on pronouns. A high proportion of pronouns attract tonicity especially when functioning as subjects or objects.
- (b) Verbs are second in the list with occurrences of nearly 27%. Tonicity tends to be distributed with roughly equal frequency on verbs whether they occupy initial, middle, or final position. This is not to be taken as a claim

that there is no significant relationship between nucleus placement and word order in Arabic. Rather we have not reported any overwhelming evidence of such an association in our data.

- (c) In no more than 126 cases (out of 818), the nucleus falls on adverbial phrases. A good number of these cases happen when the adverb either; (a) occurs initially or finally in the clause structure, or (b) constitutes a separate intonation group.
- (d) Adjectives come at the bottom of the list with the same number of occurrences as pronouns (4.5% of the total number of tonicity). Out of these, a relatively high proportion of adjectives bear the nucleus especially when occupying the postmodifier position. An adjective which precedes a noun is unlikely to carry the nucleus of the group.

The following chart (7) exemplifies in figures the form-class representation of tonicity. The following one (chart (8)) contrasts KDA and RP English in the light of our findings (for KDA) and Crystal's and Quirk's (for RP English).

<u>Form-class</u>	<u>Total</u>	<u>Per./Total</u>
Nouns	359	44.4%
Verbs	218	26.9%
Adverbials	126	15.6%
Adjectives	36	4.5%
Pronouns	36	4.5%
Others	33	4.1%

Chart (7) Form-class relevance of tonicity.

<u>Form-class</u>	<u>Arabic (KDA)</u>	<u>English (RP)</u>	
	<u>OURS</u>	<u>CRYSTAL</u>	<u>QUIRK</u>
Nouns	44.4%	58%	53%
Verbs	26.9%	22%	16.4%
Adverbials	15.6%	—	13.9%
Adjectives	4.5%	—	11.8%
Pronouns	4.5%	—	6.7%

Chart (8) Form-class relevance of tonicity in Arabic and English in three studies.

We may conclude that there is a strong connection between tonicity and form-class in KDA. This connection is mounted, as we see from the above chart (7), in 91% of the overall cases of tonicity. It, therefore, expresses normal 'unmarked' tonicity as far as the form-class criterion is concerned.

A closer look at chart (8) demonstrates "a regular and linguistically significant connection" between nucleus placement and "form-class and group structure" (Crystal (1969:267)). This linguistic connection is systematically manifested in two unrelated languages; Arabic (KDA) and English (RP), and illustrates a linguistic fact that tonicity is not haphazardly distributed as far as the grammar of a language is concerned. Rather lexical words are the normal recipients for the prominence of the utterance.

CHAPTER SIX

TONE SYSTEM

6.1 Introduction

Earlier in this research we discussed various forms of what is referred to as the intonation system (chapter two) where intonation is identified as a 'unitary' system the most central aspect of which is pitch. In chapter five, we discussed the syntactic correspondences with tonality. In the previous chapter (chapter five) the informative and the syntactic relevance of tonicity were carefully examined. The movement of pitch which constitutes what is referred to as the tone system has not yet been dealt with. It is our prime concern in the present chapter to answer questions which are fundamentally related to the movement of pitch within the intonation group.

In analysing KDA tone system we will adopt a bidirectional approach. On the one hand, we will analyse the phonetic pitch structure in the form of an account of both 'kinetic' and 'static' movements of pitch. On the other hand, pitch contours will be phonologically grouped and functionally related through their syntactic relevance to sentence types.

It is probably important at this stage to remind ourselves of the fact that the acoustic fundamental frequency (f_0) is by no means identical to the auditory perception of (f).

pitch. This means that there are some changes in $f.f.$ which are indistinguishable during the processes of hearing and perception, or they are perhaps unhearable at all. Hart and Collier (1975) have recognised three levels at which pitch can be analysed: (a) The 'acoustic' level where a succession of f_0 $f.f.$ is instrumentally measured in time. Because of the fact that not all the instrumentally plotted $f.f.$ are perceived by the human ear, it is wise not to expect of this level more than its mechanical adequacy. (b) The 'phonetic' or auditory level where a succession of perceived pitch curves are to be identified. Note that not all the distinguishable pitch curves are principally related to the understanding of the utterance. (c) The 'phonological' level at which certain potentially distinctive pitch movements are grouped and identified as functionally (meaningfully) contrastive.⁽¹⁾ On one side of the bidirectional approach, we draw upon the phonetic criterion (with the help of some instrumental measurement of $f.f.$) to identify elements within the internal structure of the tone system (pre-tonic, tonic, post-tonic) where some of these elements are allophonic, i.e. functionally insignificant, as we shall see later. On the other side, we draw upon the phonological criterion to identify the unmarked/marked functions of certain pitch contours with reference to their correspondences with grammatical categories such as sentence types.

6.2 Data

We have collected two sets of data in order to demonstrate a bidirectional analysis of the KDA tone system. First, we have carefully extracted, by means of auditory judgements, over a hundred utterances out of a larger portion of spontaneous speech ('2'). The second set of data consists of 740 constructed utterances of various syntactic types. Some of these utterances were analysed on a pitch-meter in order to trace pitch movements in pre-tonic, tonic, and post-tonic structures, and to assess degrees of correspondence between pitch contour types and sentence types. It must be stressed that these instrumental investigations are not used to establish the arguments undertaken here; rather they confirm what has been auditorily recognised (cf.(1.7)).

6.3 Defining Tone System

The ultimate aim of the majority of writers on intonation, especially within the British tradition, is to establish a system of tones. In these writings, efforts have been made to account for the most significant pitch features of the intonation group, namely those of the nucleus. There are considerable differences, however, between the systems set up by different scholars, as the following presentation of the major analyses of intonation will show. Within the British school of intonation there are three distinguishable trends of pitch treatment: tone analysis, tune analysis, and tone-tune analysis. These are not mutually exclusive, however; there

have been, indeed, a number of amalgamations.

6.3.1 Tone Analyses

Palmer's (1922) and Kingdon's (1958) analyses are the best examples of the tone approach. The stressed syllables are treated as the frame of reference for pitch movement in an utterance. It is only the pitch of the stressed syllables which is considered to be relevant for the characterisation of tone patterns. The pitch of unstressed syllables is considered to be predictable or determined by the surrounding stressed syllables. The marking of fall, rise, level, or any combination of these pitches indicates that a particular syllable is stressed with pitch movement starting high or low in the voice range and moving in descending, ascending direction, or remaining level. The adjacent syllables, however, are not marked because (a) they are unstressed, and (b) their behaviour is predictable in the sense that if they occur in post-tonic position, for example, they simply continue the movement of the tonic, either descending or ascending.

The pitch movement of stressed syllables in an utterance is said to be of two types; kinetic and static. Kinetic tones include fall, rise, or any combination thereof. The pitch movement in static tones is levelled. In both the kinetic and static tones the pitch movement starts either relatively high or relatively low in the voice range, as follows:

(1) Palmer (1922) sets up six tones:

- 1- High fall (\)
- 2- Low fall (\)
- 3- High rise (/)
- 4- Low rise (/)
- 5- Fall-rise (v)
- 6- Level (—)

(2) Kingdon (1958) sets up ten tones:

- 1- Fall { high (\)
low (\)
- 2- Rise { high (/)
low (/)
- 3- Fall-rise { high (v)
low (v)
- 4- Rise-fall { high (^)
low (^)
- 5- Level { high (—)
low (—)

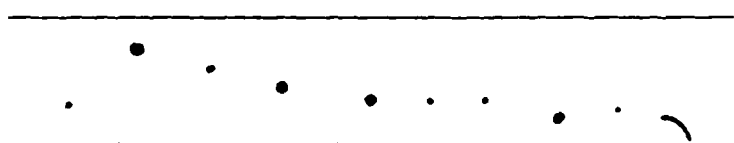
Palmer's tonetic notation is simpler than Kingdon's and less in number which seems to represent the general trend throughout the tone approach thereafter. Not all the scholars who adopt the tone approach treat pitch features equally. Some, like Palmer, are sensitive to the direction in which the pitch moves, and hence pay less attention to the complexity of the pitch movement which is treated in their analyses as merely an optional criterion. Others, like Kingdon, account for the direction and the complexity of the pitch movement, and consider these to be obligatory criteria upon which tones

are to be distinguished (we shall come back to this later in greater detail in (6.3.3) below).

6.3.2 Tune Analyses

Throughout what is referred to as the tune approach, the intonation pattern of a language is reduced to a small set of tunes (or contours) with a limited number of variations. Daniel Jones (1909) and Armstrong and Ward (1931) are the two best known examples of this approach. According to the latter, an English intonation pattern has either tune I as in; (3)

(3) They came to call yesterday afternoon.



(Ibid:4)

or tune II as in;

(4) I am sorry to have kept you waiting.



(Ibid:19)

In tune I the pitch falls at the end of the contour, whereas in tune II it rises. It is the last bit of the contour which distinguishes the two tunes; one with final fall, and the other with final rise.

Taking into account: (a) "there are other varieties and greater wealth of detail than are here recorded". (b) "attention has been concentrated on the simplest forms of intonation used" (ibid:1), and (c) this type of study is essentially pedagogical, it is, therefore, obvious that certain generalisations which may come as a result of this study are of limited use. It might be true that these two tunes are part of RP intonation as Armstrong and Ward suggest (though some intonationists wouldn't agree), but they are certainly insufficient to distinguish tone types in other regional and non-regional varieties of both British and American English. All the significant intonational contrasts cannot be captured by a single distinction between terminal fall and terminal rise. A number of studies, such as Halliday and Crystal, suggest that an account should be made to cover a greater number of tunes, even for didactic purposes.

Like in the tone approach, the tune scholars focus their attention on the last bit (stressed and unstressed syllables) of the contour. They deliberately leave the range and the complexity of the pitch movement untouched.

6.3.3 Tone-Tune Analyses

There have been several attempts, thereafter, to reduce the complexity of pitch to more manageable size. These attempts are best treated as developmental efforts which have lead to a more phonological approach. O'Connor and Arnold (1961) is an example of an amalgamated attempt which aims to

combine the nuclear tone approach with a more global contour one.

Tune is defined as "the complex pitch treatment of sense group" (ibid:5). By complex pitch treatment the writers mean the pitch contour which is made up of a mono-syllabic word like /raaH/ '(he) went', or a multi-syllabic utterance like /-asta9iir-alkitaab laa baGait-agraah/ 'I borrow a book when I want to read (it).' For mono-syllabic utterances they postulate six tunes and for multi-syllabic utterances there are six nuclear tones, as follows:

(5) The simple tunes which occur in mono-syllabic utterances are:

- 1- Low fall
- 2- High fall
- 3- Rise-Fall
- 4- Low rise
- 5- High rise
- 6- Fall-Rise

(Ibid:7)

(6) The nuclear tones for multi-syllabic utterances are also six as follows:

- 1- Low fall ending
- 2- High fall ending
- 3- Rise-Fall ending
- 4- Low rise ending
- 5- High rise ending
- 6- Fall-Rise ending

(Ibid:12)

Apart ~~from~~ some discrepancy in terminology, the kinetic pitch movement is the one which determines the overall shape of the tone system. The tone system is structured, as suggested by O'Connor and Arnold, in the following fashion:

(7) (1/2 Pre-head) + (1/3 Head) + 1/6 Nuclear tones + (tail)

(brackets indicate optionality, 1/2 means one of two pre-head types, 1/3 means one of three head types, and 1/6 means one of six nuclear tone types.)

With one of two types of pre-head or with no pre-head, with one of three types of head or no head, with at least one out of six ⁺typ^{tail}, we could derive seventy-two contour types (not including compound tones). However, the authors set up ten major 'tone groups', as they have been guided by the following principles: (a) The pitch of the final unstressed syllable/syllables is disregarded because the presence or the absence of this final pitch doesn't affect the contour pattern. (b) Some parts of the contour, especially the initially unstressed syllable/syllables have little contribution to the meaning of the utterance. (c) Some patterns are more common than others and for pedagogical reasons receive special focus. In each tone system there is at least one obligatory tonic element, less obligatory pre-tonic pitch, and totally optional post-tonic. Thus, this analysis combines the tone and tune approaches. In addition, it possesses some advantages such as (a) the recognition of different parts of the contour structure, (b) the highlighting of the importance of the tonic and its contribution to the

overall pitch contour, and (c) the linkage between contour types and sentence types (cf. 6.5) below).

6.3.4 An Assessment of Tone System Approaches

It is not difficult to identify the kinetic movement of pitch, nor it is totally adequate to reduce the melodic complexity of speech to a couple of fixed pitch patterns. Though pitch itself (as a phonetic entity) is a quite simple feature which is easily distinguished through one dimension (high to low), its interaction with other features like direction and complexity produces considerable complications. Individual pitch types can be resolved into a number of co-occurring features of pitch movement. Such features can be abstracted from pitches in a number of ways, i.e.: through the pitch level approach where the contour is seen as a sequence of levels, each level represents one of four 'phonemic' levels. Another way of abstracting features from pitch is through the parameter approach which has been laid out by Crystal (1969b) and is adopted in the present analysis. By and large, there are some phonetic features of pitch movement which are more recognisable than others. These features are:

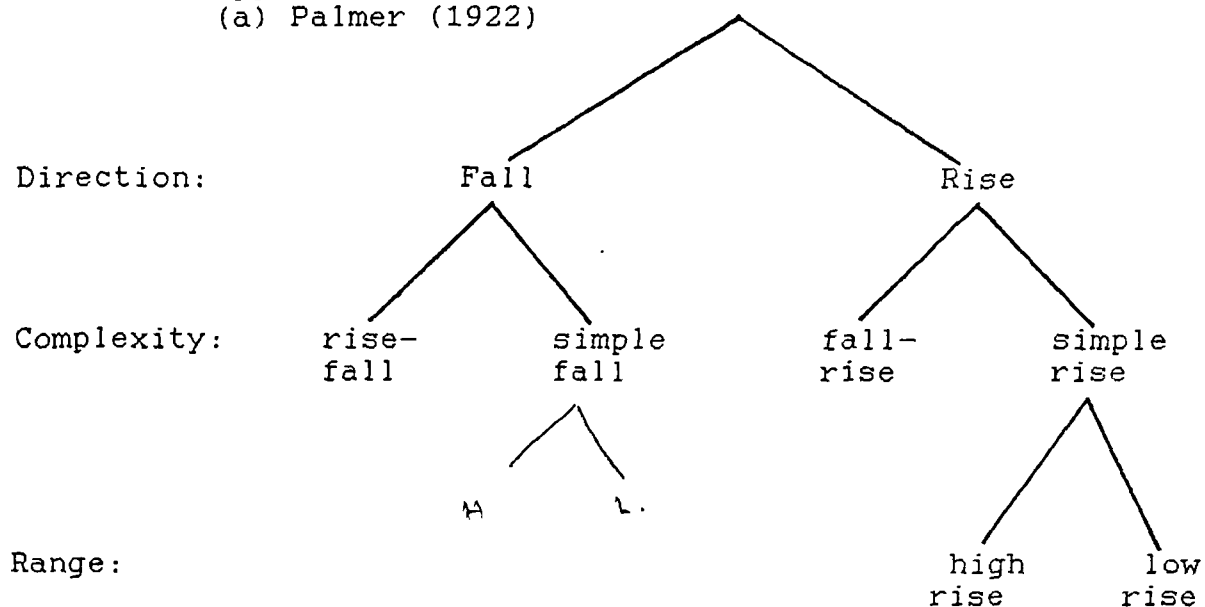
- 1- The direction of pitch movement (falling, rising, level).
- 2- The range of pitch movement (high to low or wide to narrow).

3- The degree of complexity of pitch movement
(unidirectional, bidirectional, etc.)

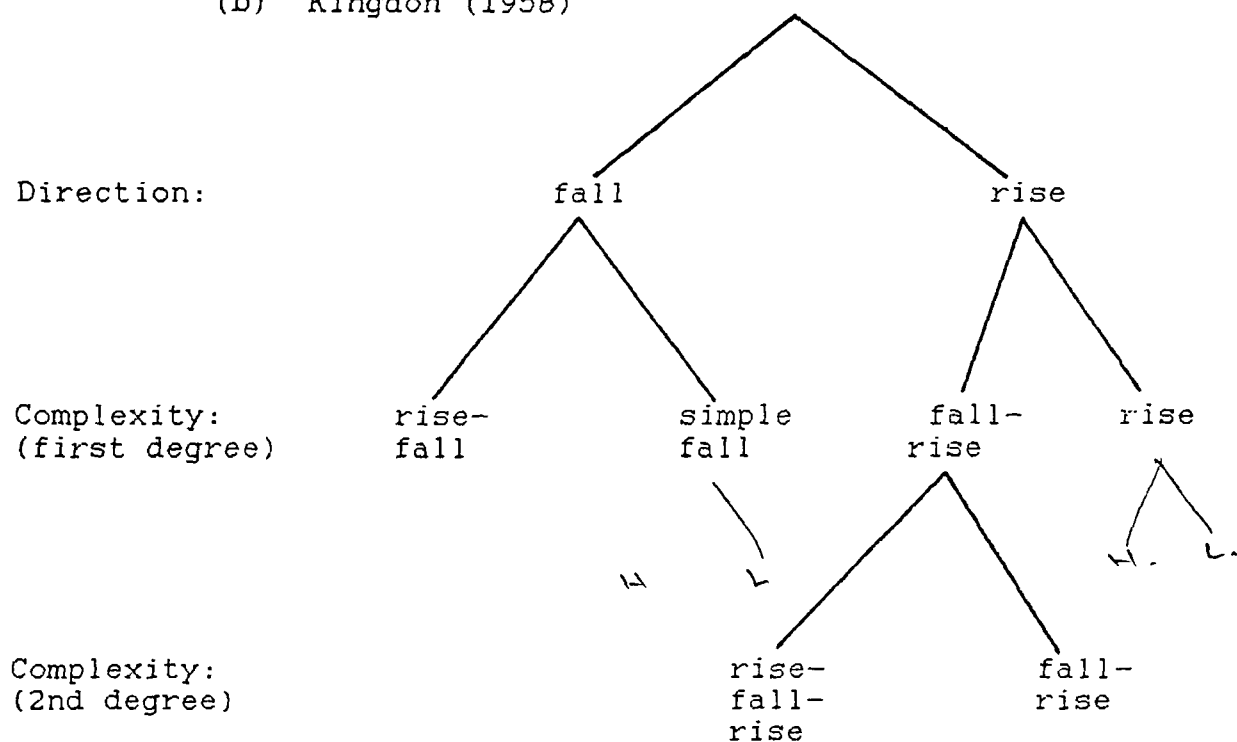
Other features could be added to this list, such as Crystal's (a) speaker's range, (b) speed of pitch movement, and (c) manner of pitch movement. But the above list is adequate for most purposes.

The way in which these phonetic features are grouped into phonological tones is the essential cause of disagreement among intonationⁱsts. Some writers have selected only one or two parameters, others have attached greater importance to some parameters ^{at} ~~on~~ the expense of others. In general, these parameters are employed either as a compulsory or as an optional criterion upon which tones are to be distinguished. So as to show the differences which underline various tone systems, we will represent the aforementioned studies in a manner which highlights the criteria that have been used, and the way in which they have been applied. The presentation will take the form of a tree diagram, where each branch represents an individual parameter:

(8) Tone approach:
(a) Palmer (1922)

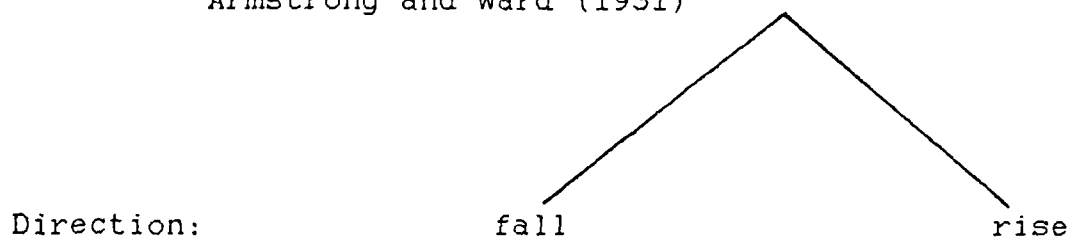


(b) Kingdon (1958)



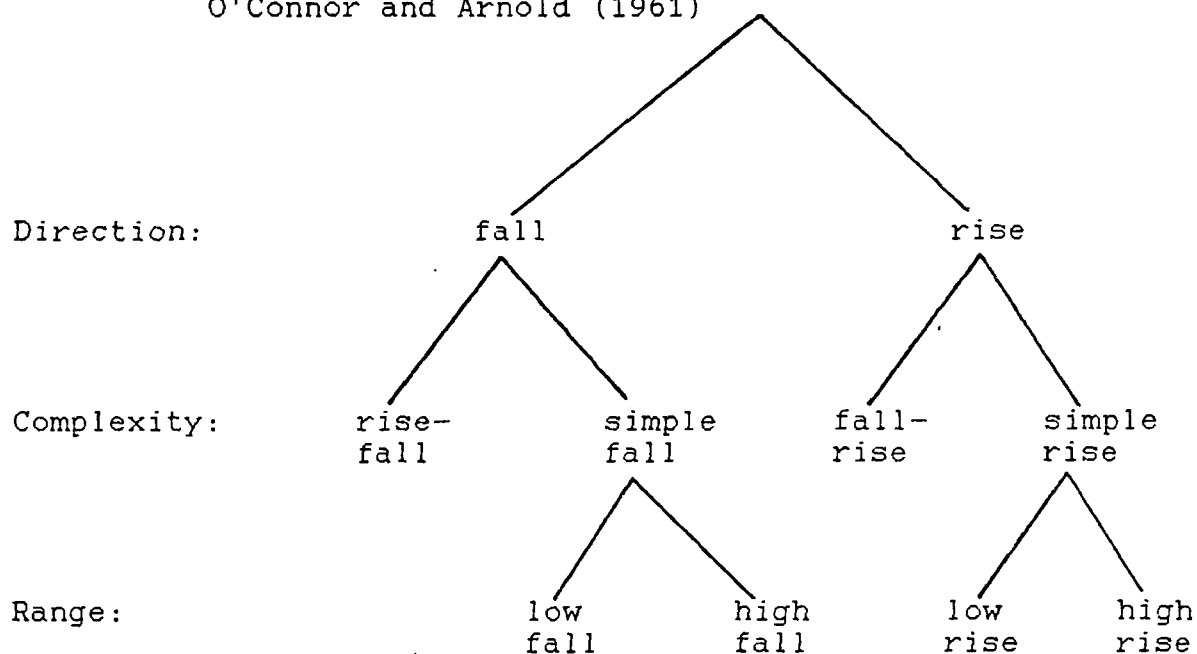
(9) Tune approach:

Armstrong and Ward (1931)



(10) Tone~Tune approach:

O'Connor and Arnold (1961)



The significance of the above tree diagrams is to show the parameters and the way in which they have been used. While the writers who adopt the tune approach account for pitch direction, others who adopt the tone approach recognise complexity of pitch movement (not to mention two degrees of

complexity sketched by Kingdon). The system which has been advocated by O'Connor and Arnold shows that it is necessary to account for certain essential features of pitch movement.

Another significant point which is worth mentioning and which we will adopt here in identifying pitch types, is that these parameters are hierarchical. At the top of this hierarchy comes the direction in which pitch moves. Whether the pitch moves in a simple direction (descending or ascending) or in a more complex one comes next. Finally, the distinction between different ranges of pitch is made. This hierarchical order represents a scale of importance in implementing these parameters. If only one parameter is used (as the case of Armstrong and Arnold) then it must be pitch direction. If two parameters are used (as the case of Kingdon) then complexity is to be added. Pitch range is the third parameter to be added. Another and perhaps the best way to interpret this scale of importance for these parameters is the criterion of compulsory/optional application. The principle of this criterion suggests that an individual parameter cannot be applied compulsorily while the higher in value is applied optionally. All the writers apply pitch direction compulsorily. In the same manner complexity of pitch movement is applied compulsorily in all but Armstrong and Ward. Pitch range is applied by some of the scholars who follow the tone-tune approach and thereafter. In the present study, we shall compulsorily apply these fundamental features of pitch unless there is a good reason for optional

application. For instance, KDA pitch movements, as we shall see later, show that range could be, and ought to be, applied optionally, particularly in tonic movements. Simple falls and low falls are reduced, for descriptive adequacy, to simple falls. Pitch direction and complexity are compulsorily applied.

We may conclude from the above tree diagrams and the above discussion that the various systems proposed by different scholars are not haphazardly set up, as if each writer is making his selection from a large stock of types. On the contrary, these differences are systematic and highly motivated by the focus of each individual study. The more phonetic the study, the more pitch features and hence the more tones it has. However, distinction between contour types lies behind distinctions of meaning, not to forget the distinctive nature of an individual language (sometimes an individual dialect) which is implied in its grammatical, semantic, and phonological build up. When two phonetically distinct pitches are assigned^{to} the same tone, it suggests that they are considered to share the same meaning, but when two pitches are recognised separately in two different tones, it suggests that they are considered to be meaningfully contrastive. The difficulty is that the relationship between distinctive pitches and meaning is not always one-to-one, i.e. it is not always the case that pitch patterns are distinguishable in the same manner as in segmental phonology where distinctive sounds are assigned^{to} distinctive phonological item on the basis of

their meaning-distinction. In intonation, and in prosody in general, a clear cut of meaning is sometimes impossible, taking into account the interference caused by non-linguistic sound features, or even the interference caused by some contextual factors and some features of speech which are not intonation proper. With tonal distinctions, we are not merely concerned with sameness and differences but also with degree of similarity. For example, one can say that fall is different from rise, that simple fall is different from rise-fall, and that simple fall is different from low fall. However, the difference in meaning between low fall and simple fall is, understandably, less than that between simple fall and rise-fall, which in its turn is less than that between fall and rise.

Before we proceed to discuss pitch movements within the internal structure of the KDA tone system, we should justify further the bidirectional approach adopted throughout the present chapter, and hence disambiguate some confusion which may arise from the usage of the term 'parameters' (or pitch features), especially since there are three different aspects of pitch need not be mixed up: (1) The acoustic features of pitch (4) which are determined by a measurement of F_0 , which in its turn is derived from a pure instrumental analysis of the raw data. (2) The auditory features of pitch which are derived from an actual perception of similarities and differences of pitch. (3) The phonological features of intonation which are based upon functional distinctions being effected by pitch

features. As for the first two phonetic aspects, the perceived pitch and the acoustic fundamental frequency do not totally represent the same type of pitch. An auditorily simple movement of pitch may prove to be instrumentally complex; the reason for this is that a machine may trace an individual feature, and measure specific details which are simply filtered out by the actual hearing processes, or are perhaps unhearable at all. The human ear, on the other hand, perceives the overall auditory effect. These differences (acoustic vs auditory), therefore, have methodological implications. One cannot establish contrasting pitches based upon instrumental measurements of ~~f.f.~~^F alone without any reference to their perceivable values. Similarly, an establishment of pitch types based upon auditory measurements will not be totally satisfactory without some kind of instrumental verification. A more reliable and hence satisfying approach is to start with auditorally perceived pitches, and only then to move to instrumental documentation of these pitches. As for the third (phonological) aspect, it is not totally correct to claim that every auditorily perceived pitch feature is interpretable as signalling a meaningful contrast; some are characteristics of the speaker's voice, others may reflect some attitudinal factors, etc. Therefore, meaningful contrasts as effected by auditorily contrastive pitch types ought to be taken as a base for phonological pitch grouping. It must be stressed also that frequency of occurrence is an inseparable element of such

meaningful contrast. This is to say, a claim that the unmarked descending contour represents statements in KDA is correct if, and only if, this contour has an overwhelming frequency of occurrence with this type of sentence. By and large, phonetic investigation of pitch movement aims not to reveal more than a description of the pitch movement of the actual data, which is, indeed, vital to any functional (phonological) analysis of intonation. The latter will be addressed in the remaining half of the present chapter (cf. 6.5); the former is our concern below as we shall discuss three fundamental components of KDA tone system; the pre-tonic, the tonic, and the post-tonic.

6.4 Internal Structure Of The Tone System

This section and the following subsections will be devoted to a closer phonetic examination of the movement of pitch from the beginning to the very end of an intonation group. The domain in which pitch moves within the intonation group is referred to as a 'tone system' (pitch contour). A pitch contour consists minimally of a syllable which carries a pitch movement of some sort. This obligatory element of the contour is referred to as the 'tonic', and its pitch movement is called the 'tone'. The presence of the tonic element is "what accounts for our intuition of 'completeness' ... if it is omitted, the auditory effect is one of 'being cut short'" (Crystal (1969b:207)). In addition to the obligatory tonic element, there are other optional elements: pre-tonic and

post-tonic. Our data shows that the maximal internal structure of the tone system can be characterised in the following fashion:

(11) Pre-tonic Tonic Post-tonic

Only the tonic is an obligatory element, and every intonation group has one and only one tonic element. The pre-tonic and post-tonic are optional and there are no obvious co-occurrence restrictions on pre-tonics and post-tonics in the contour structure. It follows, therefore, that the above formula could be represented as:

(12) (Pre-tonic) + TONIC + (Post-tonic)

Here brackets indicate optional elements of the system which are not independently contrastive. Thus, the optional elements may occur in any combination with each other and with the tonic, as in the following configurations:

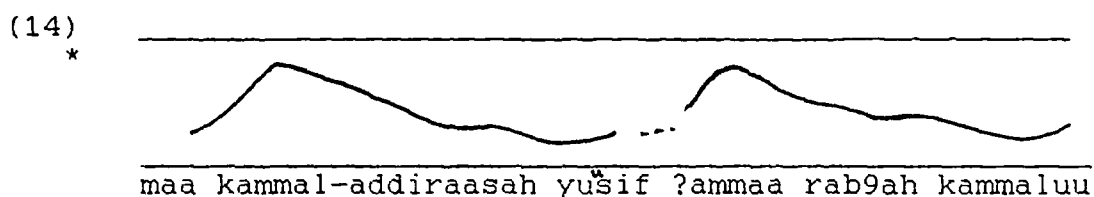
- (13) (a) TONIC
 (b) Pre-tonic + TONIC
 (c) TONIC + Post-tonic
 (d) Pre-tonic + TONIC + Post-tonic

The maximum combination of the elements is found in (d). However, the pitch which precedes or follows the tonic may also contain more than one element. This, indeed, occurs in less than ten percent of our data; here a pre-tonic structure contains two elements. Each constituent of the tone system

will be discussed independently below, starting with the tonic as the most contrastive element of the system. Meanwhile, it is worth mentioning that the tone system is of primary descriptive significance; on the one hand, it stands out as the prime component of an intonation group, and every description of intonation should have an intonation unit as a point of departure. On the other hand, as we have noted earlier, every major investigation of intonation aims to furnish a system of tones.

6.4.1 The Tone (Nucleus)

The pitch movement in the tonic element of the contour is referred to as the tone. This is so because the tonic movement (its direction and its complexity) is significantly central to the pitch movement elsewhere in the contour. For instance, examine the following pitch contour:



'Yousif did not finish his study, (but) his friends did.'

This particular contour does not contain only one tonic movement. Rather on the basis of the phonetic/phonological criteria for identifying intonation groups, it is to be analysed as containing two intonation groups ('5'). This is so because the stretch /-addiraasah kammaluu/ cannot be the

post-tonic for the tonic /kammal/ since the pitch movement on /(?am)maa rab-/ is almost identical to the first tonic, and is itself to be regarded as a second tonic.

Before we push the discussion of tonic movement a bit further, there are some phonetic aspects of this movement which are worthwhile taking note of. Firstly, the various phonetic forms of tonic movement can be taken, phonologically speaking, as 'allotones'. That is to say, these forms cause no significant change of meaning of the tonic, and their phonetic shapes are predictable from the phonetic make-up of the syllables on which they occur and from the adjacent syllables. For instance, consider:

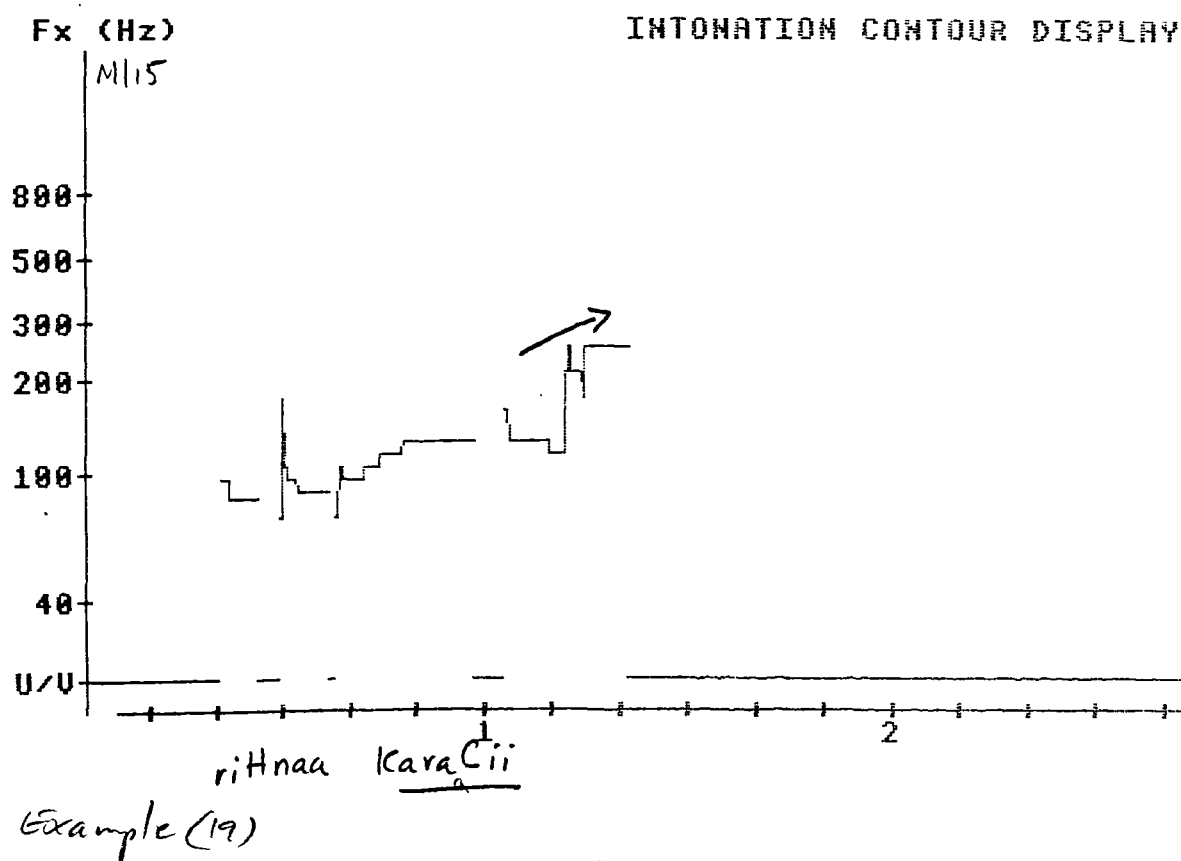
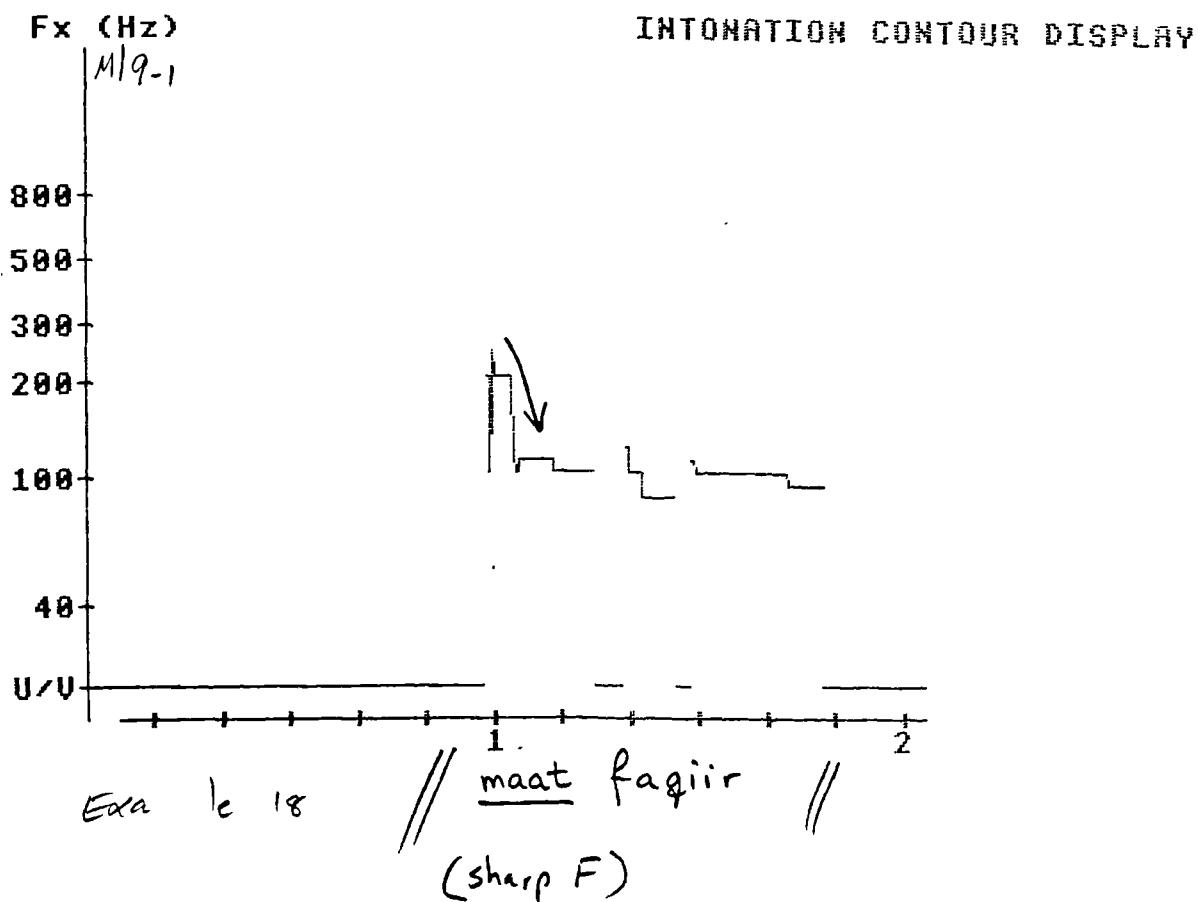
(15) laa9ib
 'player'

(16) satar
 '(he) covers'

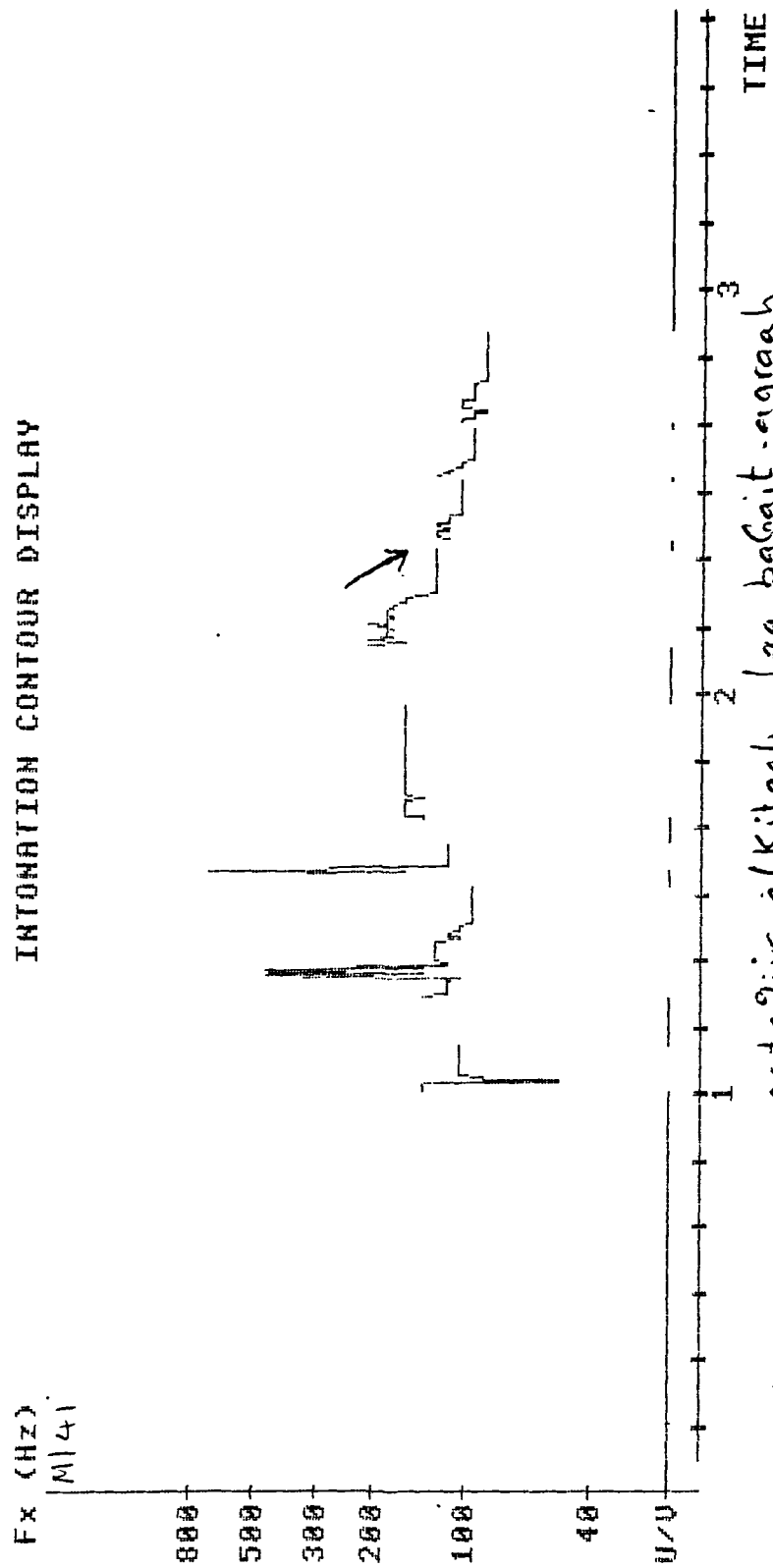
It is clear that the length of /a/ followed by a voiced segment /9/ in (15) provides enough duration for the pitch glide to be realised. But the absence of voicing in the segment /t/ (perhaps accompanied by a short vowel) cause a pitch jump in (16). Although (15) and (16) can be taken as two phonetic forms, phonologically they represent one type of pitch movement, namely falling. Secondly, the tonic movement is typically spread over the following syllable/syllables, especially in continuous speech, unless the syllable bearing the tonic is the ultimate syllable of the intonation group. This is applicable in the case of unidirectional and

bidirectional tonics, as we shall see later. Finally, the direction of the pitch on the syllable which precedes the tonic does not necessarily determine the pitch movement on the tonic syllable. For example, although the pitch on /maa/ in (14) above rises to reach the starting point of the tonic in /kammal/, it doesn't affect the tonic movement which is falling. Likewise, the pre-tonic movement in /?am-/ rises to meet the starting point of the falling tonic on /-maa rab-/. The direction of the tonic movement depends solely on the centre of the prominence being at the beginning of the tonic movement.

Unlike the tonic in RP English which is "associated with the last fully stressed syllable of the intonation group" (Kingdon 1958:6), the KDA tonic falls anywhere in the contour structure and can be followed or preceded by an unspecified number of stressed and unstressed syllables. Statistically, only 25% of KDA tonics fall on the ultimate fully stressed syllable, 23% on the initials, and 52% elsewhere in the contour (out of 803 cases). As we have argued in (6.4) above, KDA displays a relatively free tonic. The following three examples show the different positions of tonic; initial, final, and elsewhere respectively:



INTONATION CONTOUR DISPLAY



Kinetic movements of pitch are typically associated with the position of the tonic, according to Kingdon (1958). If so, and every stressed syllable in an utterance has pitch movement, accordingly, the tonic syllable must be defined as that stressed syllable with greatest pitch movement. This criterion, however, is not totally satisfactory to distinguish tonic from non-tonic syllables; because pitch and not loudness (alone) is the essential component upon which intonational contrasts ^{are} ~~being~~ identified. A more satisfactory and hence appealing approach for the identification of tonic pitch is the one which implements the aforementioned parameters; pitch direction, pitch complexity, and pitch range.

As for the latter, it is obvious from our data that pitch range is not totally distinctive in KDA tonics. In view of the fact that pitch range occurs elsewhere in the contour without being essentially restricted to tonic position, and the fact that the distinction between high and low is primarily related to the speaker's pitch of voice as well to some contextual factors, it follows that pitch range is less important as a distinctive feature in the tonic stretch of the contour. Another point which militates against drawing a systematic distinction of pitch range in tonics, is that the absence or the presence of such distinctions (high versus low or narrow verses wide) does not have any significant impact on the meaning proper of tonics. To put it in more straightforward terms, the labelling of tonic movement as high-fall or low-fall is not meaningfully contrastive.

Significantly enough, the terms 'high' and 'low' are only a matter of simplification of an arbitrary contrast in the pitch height. At the primary level of delicacy (to borrow Halliday's term), pitch range is contextually governed. The relevant pitch range within an individual's speech has merely a representative purpose, i.e. it represents a feature which labels the pitch movements in different points in the contour of the utterance which are made by an individual speaker in a particular circumstances. A great proportion of our data displays consistent pitch range throughout an individual's speech; the peaks of frequency are consistently at the same average level, unless there is a good contextual reason to be otherwise. Nevertheless, the relative pitch range varies from speaker to speaker and also varies from one language setting to another. Thus, pitch range in KDA is contextually bound. However, if one were to take pitch range in the whole domain which covers pitch movement from the very beginning to the end of the contour, then and only then, pitch range might show some significance. We will come back to this point later.

As far as the first and the second parameters are concerned, namely direction and complexity, tonic pitch can be characterised as having unidirectional or bidirectional movement. Unidirectional tones are: fall, rise, and level, where the centre of the prominence being at the beginning-point of the pitch movement. Bidirectional tones are rise-level, rise-fall, and fall-rise.

6.4.1.1 Unidirectional Tones

It is the movement of pitch on the tonic syllable/syllables which is linguistically most important, phonetically the determining factor is the beginning-point of this movement. It is from this particular point that the tonic pitch moves unidirectionally or bidirectionally. Unidirectional tones are typically simpler than the bidirectionals, and, apart from the level tone, they can be easily recognised. There are three basic unidirectional tones in KDA: fall, rise, and level, the latter being the most difficult to spot, and it is also exceptionally rare in frequency. The formers are more frequent and phonetically easy to identify.

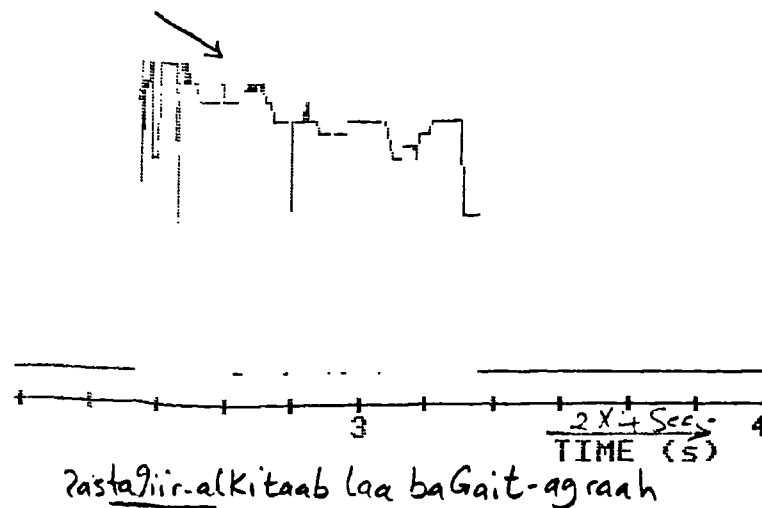
6.4.1.1.1 Fall

A falling tone is characterised by a descending pitch movement. The pitch on the falling tone moves downwards starting from the beginning-point until it reaches the end-point of the tonic. This descending movement, as we shall see in the following examples, takes the form of a glide or a jump. The falling tone, like the rising, is typically spread over the following syllable/syllables, unless the syllable bearing the tonic is final. Distributionally, the falling tone is the most frequent of all. This is probably due to the nature of the discourse, i.e. conversation. The following are examples of the falling tone in KDA. The first three examples show the distributional status of fall in KDA, namely initial fall, middle fall, and final fall, respectively.

Normally, the falling pitch takes the form of a glide (gradual) movement, as occurs in the first three examples (20-22) below, but occasionally it takes the form of a jump (sudden) movement as the example (23) shows.

INTONATION CONTOUR DISPLAY

M117-2



Example (20) 'I borrow a book when I want to read.'

INTONATION CONTOUR DISPLAY

Fx (Hz)

M/41

800

500

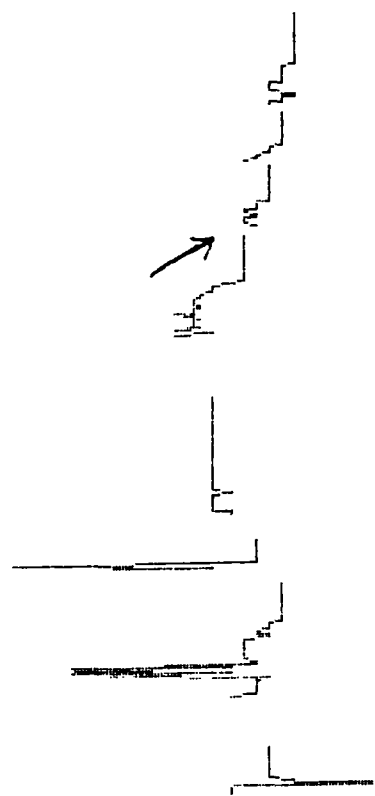
300

200

100

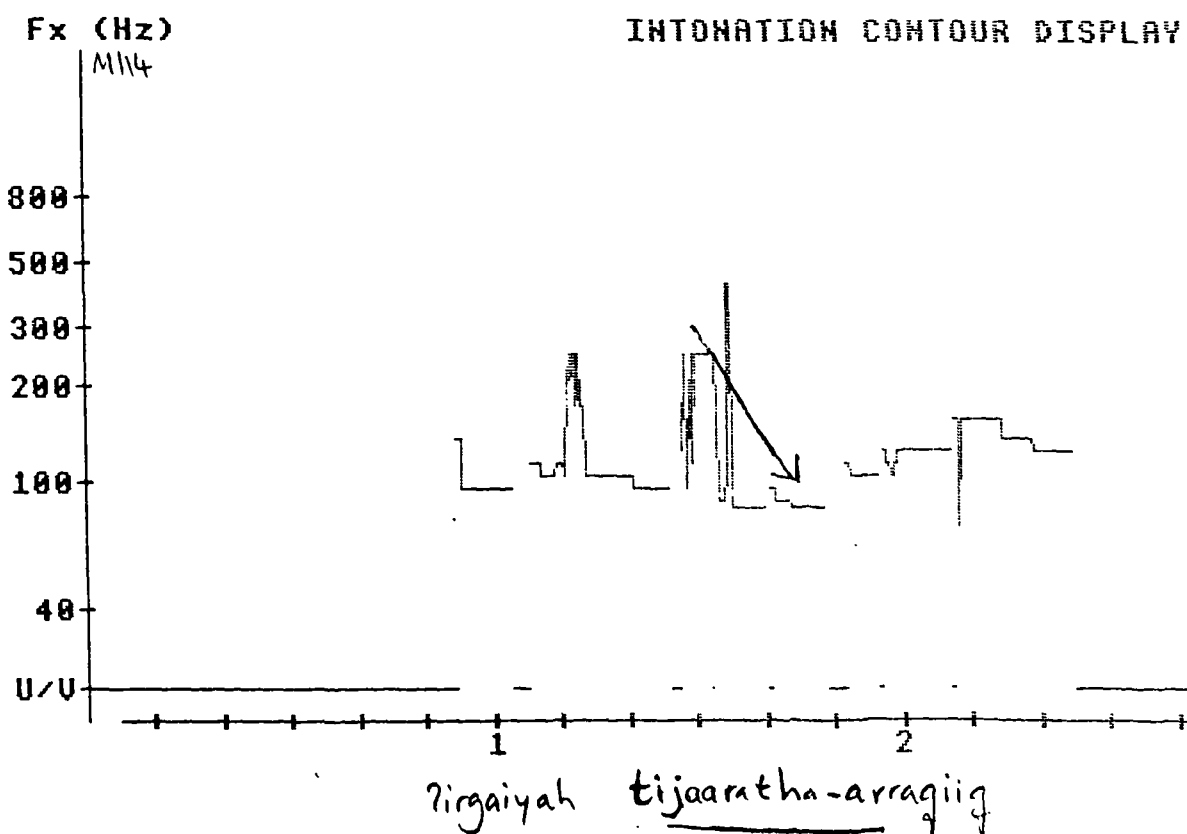
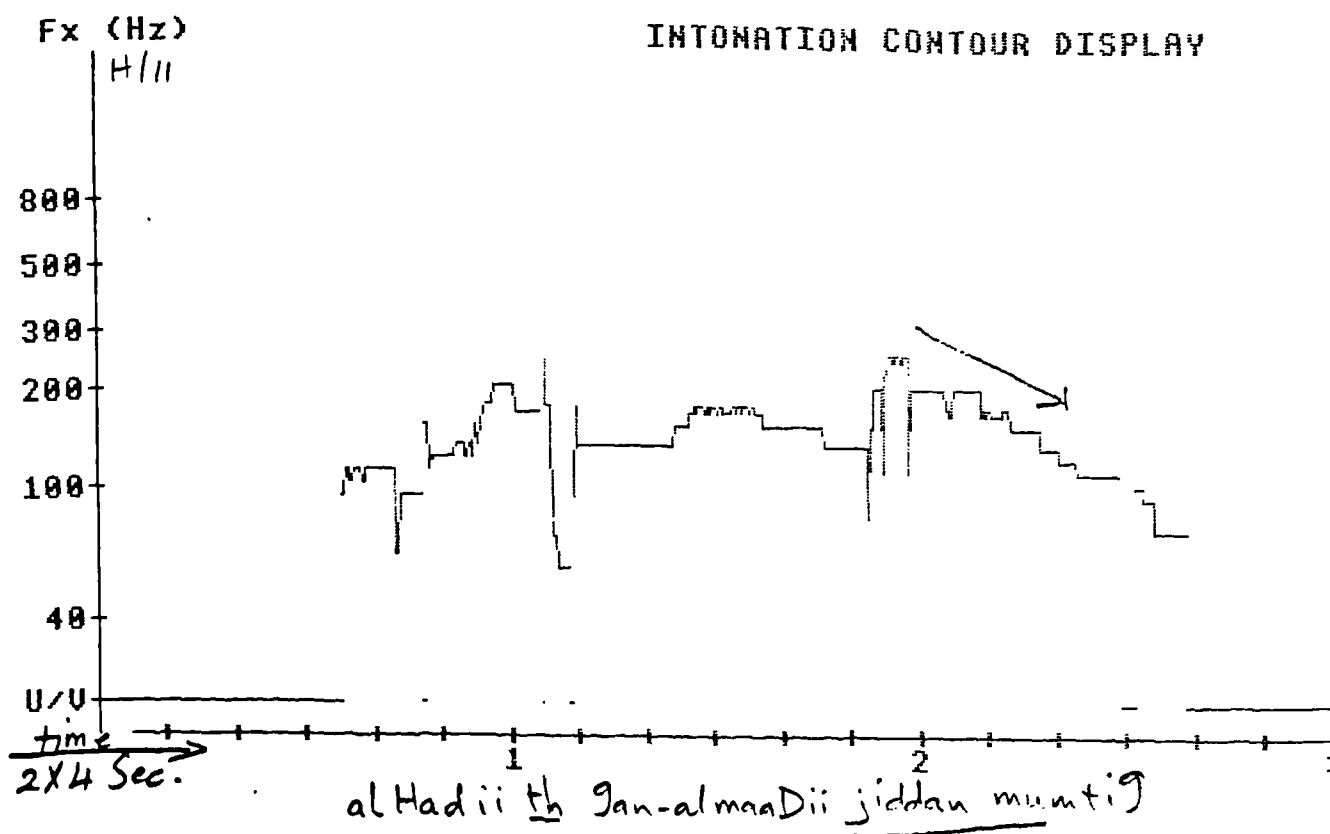
40

0/0



-astag'ir-atkitaab laa ba'ait-ai'raah

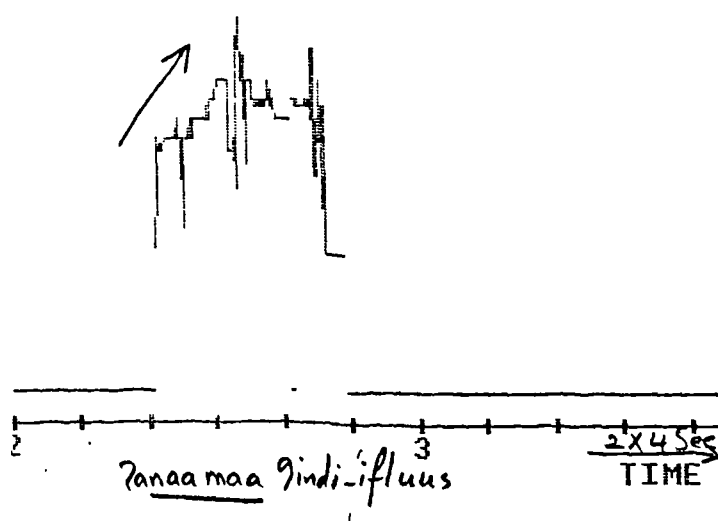
Example (21) 'I borrow a book when I want to read.'



6.4.1.1.2 Rise

A rising tone is characterised by an ascending pitch movement. The pitch of the rising tone moves upwards starting from the beginning-point until it reaches the end-point of the tonic. Like the fall, it usually spreads over the following syllable/syllables which is/are part of the tonic. The rising tone is not as frequent as the falling tone. This is because when two people are involved in day-to-day conversation (not to include interviews), they do not normally exchange questions as much as they reciprocate pieces of information. The following examples (24-26) show different occurrences of rising tone in KDA: initial, middle, and final, respectively.

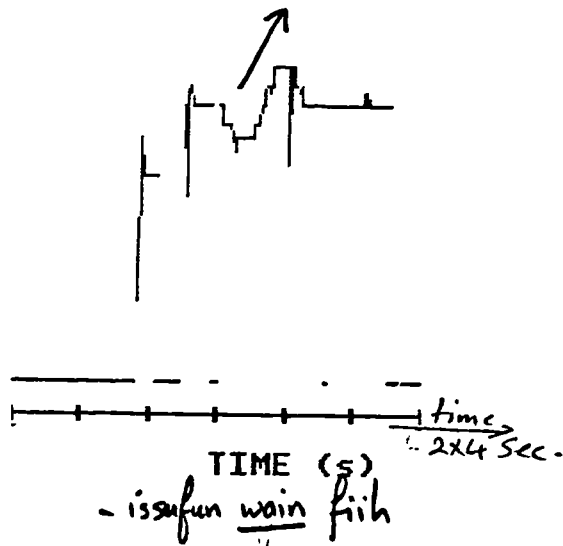
INTONATION CONTOUR DISPLAY H/21-2



Example (24) 'I don't have money.'

INTONATION CONTOUR DISPLAY

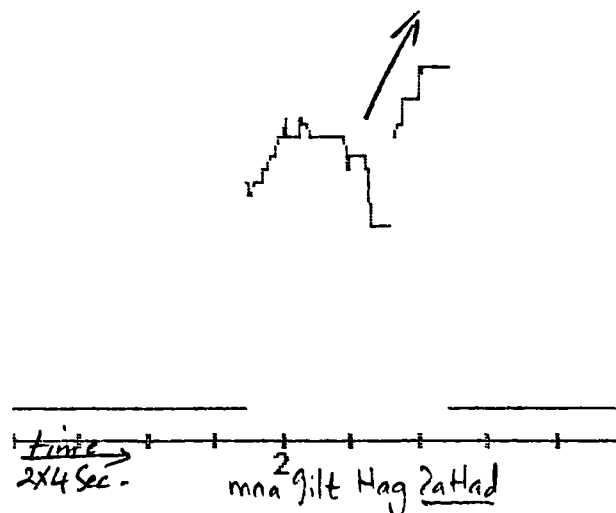
H/23-3



Example (25) 'The ships, where are they?'

INTONATION CONTOUR DISPLAY

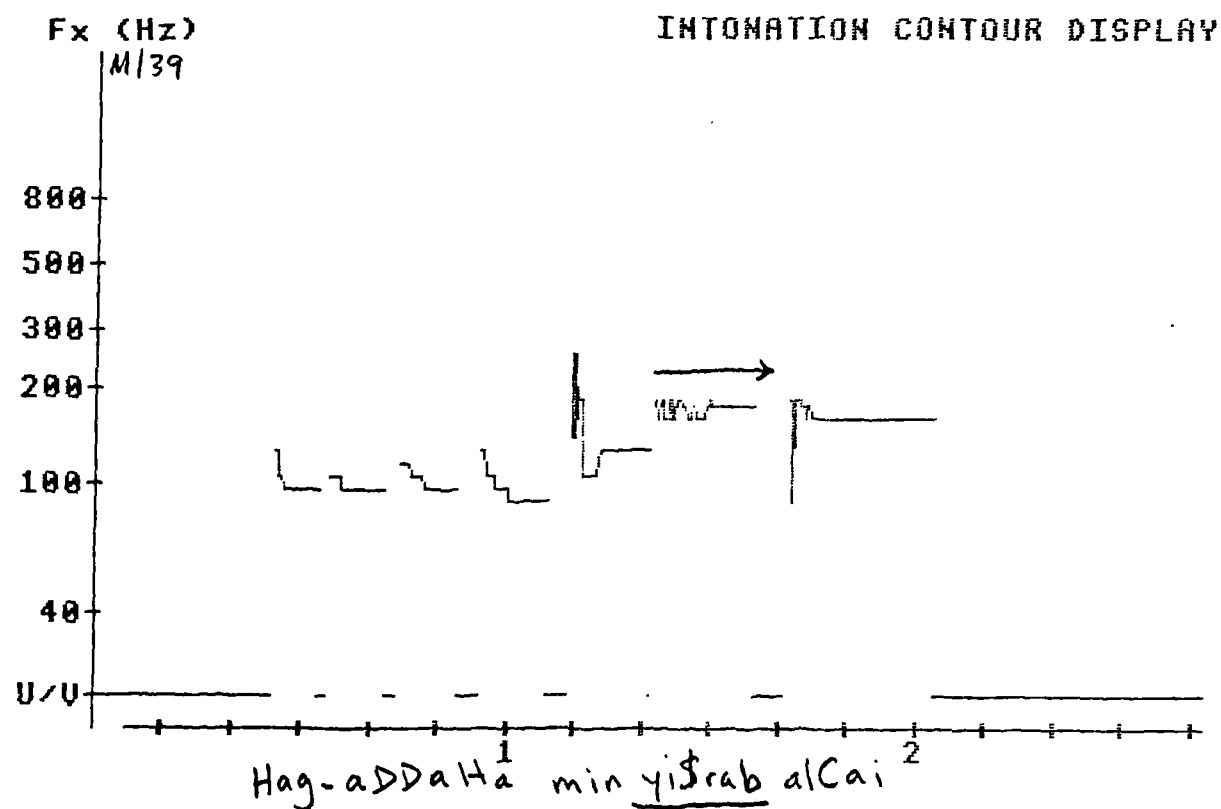
H/29-2



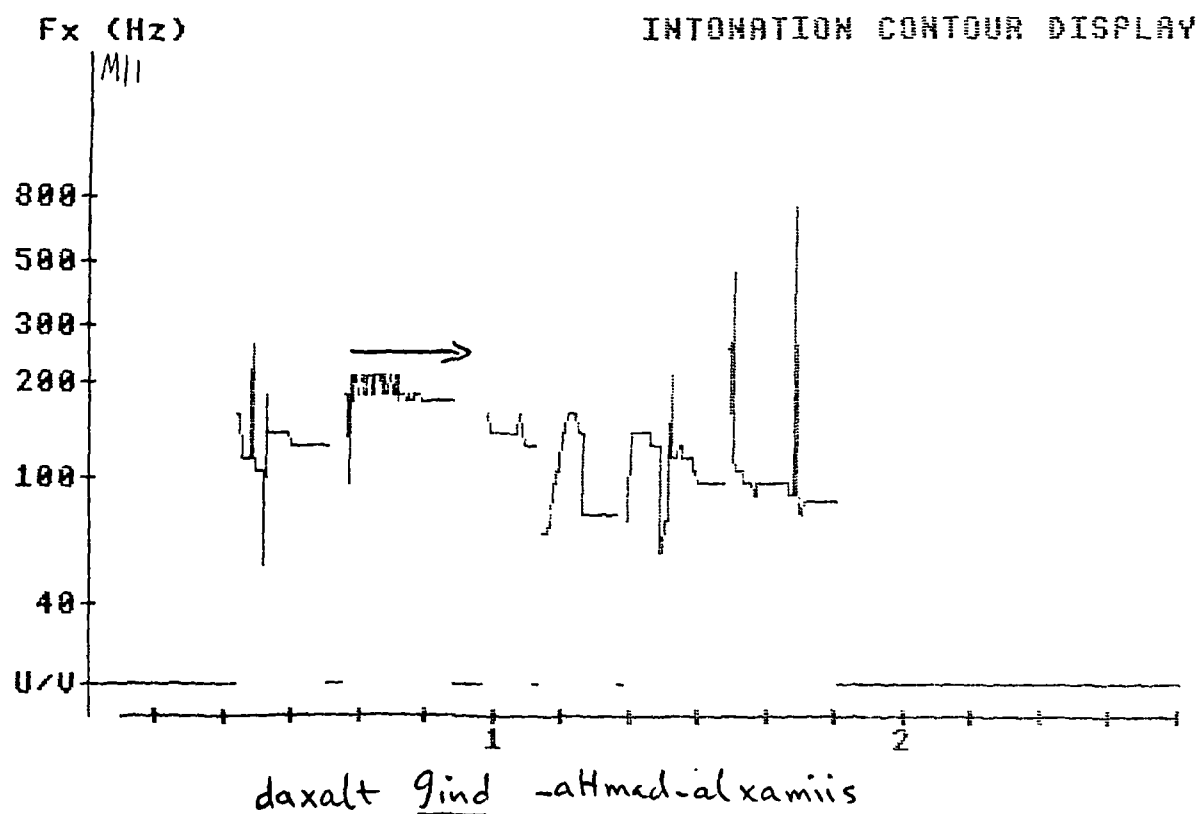
Example (26) 'You didn't tell anyone, did you?'

6.4.1.1.3 Level

A level tone is characterised by a level pitch throughout, from the beginning-point to the end-point of the tonic. Although the level tone may spread over more than a single syllable, its frequency, unlike fall and rise, is exceptionally rare in frequency. The distribution of the level tone is very difficult to associate with a particular sentence type. Thus, we may agree with Kingdon (1958) that level tone has no inherent feeling attached to it. Level tone is most likely to function as a gap-filler in the sense that it occurs in an intermediate intonation group separating kinetic tonics '6'. It is also important to realise that level tones are often very difficult to identify. It quite often happens that a native speaker interprets the syllable bearing level tone as fall-like or rise-like (or sometimes non-tonic at all). Level tone is realised phonetically by the perception of a steady pitch on the prominent syllable/syllables, and phonologically by means of realising an independent intonation group which does not sound incomplete. Whether the level tone is considered as a fall-like or a rise-like is solely dependent upon the judgement that the listener makes when hearing that tone, as to what kinetic tone has been dropped. The following examples (27-28) show the different interpretations of level tone: rise-like level tone and fall-like level tone, respectively.



Example (27) 'Who will drink tea, at midday?'



Example (28) 'I went to Ahmad Al-Khamis.'

6.4.1.2 Bidirectional Tones

As we have stressed earlier, the pitch movement on the tonic syllable/syllables is linguistically the most significant movement of the contour. Taking the centre of the prominence as the starting point of the tonic, it is the pitch movement, as it starts from the beginning-point until it reaches the end-point, which shapes the tone. Suppose, for instance, the tonic pitch starts at the beginning-point of the tonic moving upwards; then along the line it changes direction to end falling at the end-point of the tonic. In this case, we refer to this tone as having a bidirectional movement of the type rise-fall. Although it is the first part of the bidirectional tone which is phonetically the most prominent, it is the second part which determines its functional category. Given two major classes of kinetic tones, fall and rise, it is to the former that rise-fall belong. This agrees, in principle, with a number of recent analyses of English intonation such as Ladd (1979) and Schubiger (1956) where rise-fall is viewed not as a distinctive tone by itself but rather a phonetic variant of fall, and an analysis of Dutch intonation by ^{Coh}~~Collier~~ and Hart (1981) who, in their 'phase' approach, treat rise-fall as a delayed fall. There are three basic bidirectional tones in KDA: rise-level, rise-fall, and fall-rise. Their frequency, however, is not as common in the data as the unidirectionals. The bidirectional tones are often carried by more than a single syllable.

6.4.1.2.1 Rise-Level

A rise-level tone is characterised by a pitch movement which begins rising and then levels off. The syllable (syllables) which signals the beginning-point of the tonic has a rising pitch, and the syllable (syllables) which carries the tonic to its end-point has a level pitch. The syllable at which the pitch changes direction is not as significant as the syllables carrying the beginning and the end points of the the tonic movement. Similarly, the range (the width of pitch movement) in which the rise and level pitches move is not totally contrastive. Like other KDA tonics, the rise-level tone falls anywhere in the contour, and spreads over a number of syllables depending upon the length of the segment/segments which is/are chosen by the speaker to receive the prominence. The following example (29) presents the rise-level tone in KDA; in this example the pitch rises at the syllable 'mai' and levels off at 'maa':

INTONATION CONTOUR DISPLAY

Fx (Hz)
H/15

800

500

300

200

100

40

U/V



First
2nd Sec

-al Hagiigah // 2iHnaa miDTariin // -umacii maagindinaa

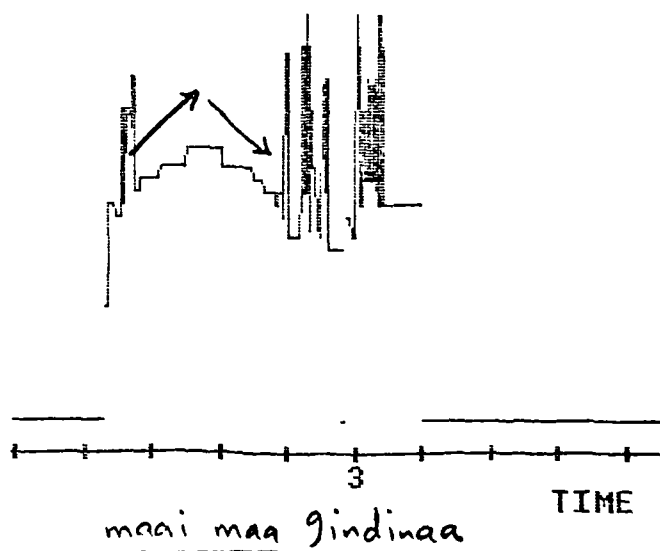
Example (29) 'In fact, we are desperate and we don't have water.'

6.4.1.2.2 Rise-Fall

Like the rise-level, the rise-fall tone is characterised by a complex pitch movement. Rise-fall and rise-level share the same type of pitch movement on the first part of the tone, differing only in the second part where the rise-fall ends falling and the rise-level ends with level pitch. Apart from this, they are identical. Distributionally, they share the same frequency of occurrence and location. The following example (30) has a relatively early rise-fall:

INTONATION CONTOUR DISPLAY

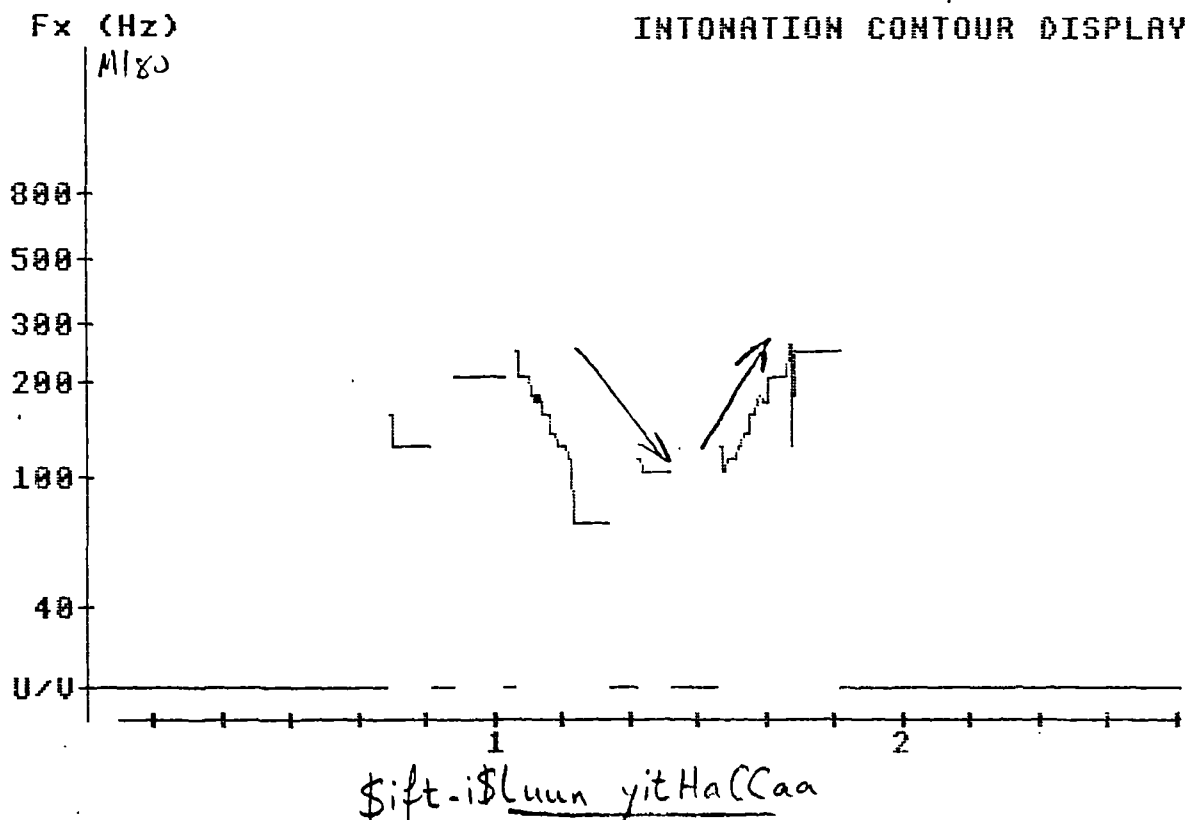
M137-2



Example (30) '... we don't have water.'

6.4.1.2.3 Fall-Rise

As a bidirectional tone, the fall-rise is characterised by a complex pitch movement where the pitch on the beginning-point of the tone is falling and the pitch on the end-point is rising. Similar to other complex tones, the range of tonic pitch movement and the point at which pitch changes direction in fall-rise are not totally contrastive. However, the frequency of fall-rise, in our data, is extremely rare, in spite^e of the fact that bidirectional tones are generally less frequent than their unidirectional counterparts. The following example (31) presents a fall-rise tone in KDA where the pitch starts falling at /luun/ and ends rising at /Ha/:



Example (31) 'Have you noticed how he speaks!'

6.4.2 Pre-tonic And Post-tonic

As tonic is the compulsory element of the tone system, and every intonation group has minimally a syllable which carries a pitch of some sort, it is obvious that there can be no intonation group without a tonic. To put it in slightly different terms, a tone system consists minimally of tonic. Maximally, however, a tone system may consist of three elements: pre-tonic, tonic, and post-tonic. There are a number of similarities and differences between these sub-components of the tone system.

With regard to the internal structure of the three sub-components of the tone system, there is one basic feature which characterises them all. Since all are elements of the structure of the intonation group, they share the distribution of its stressed and unstressed syllables. As far as the tonic is concerned, the distinction between stressed and unstressed syllables is essential, because the syllable which carries the beginning-point of the tonic is stressed, the syllable on which the bidirectional tonic changes direction is stressed, and the syllable which indicates the end-point of the tonic is stressed. The same distinction (stressed versus unstressed syllables) is contrastive in the pre-tonic especially with reference to onset, but it is only of descriptive importance in post-tonic.

Apart from this common feature, pre-tonic and post-tonic are both phonetically and phonologically different from tonic. Pre-tonic and post-tonic are optional elements of the tone

system; there are intonation groups without pre-tonic and/or post-tonic, but none without tonic. In other words, pre-tonic and post-tonic presuppose tonic. This has a phonological implication where functional distinctions between intonation groups are based upon tonic types and not on pre-tonic or post-tonic types.

Phonetically, tonic differs from both pre-tonic and post-tonic in that it has a clearly marked point of departure. Within the structure of the tone system, the way is open for the pre-tonic to occur proceeding the tonic, and the same possibility applies to the post-tonic which comes after the tonic. The end of the pre-tonic is unambiguously marked by the beginning-point of the tonic. Likewise, the start of the post-tonic is marked by the end-point of the tonic. This gives a distinct contrastive property to the tonic element over the pre-tonic and the post-tonic elements.

Now, let us turn to the categorical emphasis given in the literature with regard to pre-tonic and post-tonic, which, in fact, has been motivated by some distributional factors. Most of the writers on English intonation have recognised two elements within the pre-tonic construction, namely 'head' and 'pre-head', and within the structure of each, they postulate a number of pitch types. Additionally, the length of an intonation group in English is closely related to the length of the pre-tonic stretch of the contour. Only one element has been recognised in the post-tonic stretch of the contour, namely the 'tail', which, in terms of the number of syllables

it consists of, is exceptionally short, and represents a continuing pitch following the tonic syllable unbrokenly until the end of the intonation group. This unbalanced division of the contour is motivated by the fact that in English, according to these writers, there is a tendency for tonics to occur towards the end of intonation groups. '7' KDA, unlike English, has a relatively free tonic. This simply means that tonic can equally occur anywhere in the contour. If so, then it is equally valid to expect the post-tonic stretch of the contour to be as long as the pre-tonic or even longer, and vice versa. Both the pre-tonic as well as the post-tonic in KDA consist of an unspecified number of stressed and unstressed syllables.

6.4.2.1 Pre-tonic

Pre-tonic refers to the stretch of the contour which precedes the tonic. The pre-tonic is characterised by variable pitch movements extended from the very start of the contour until (but not including) the beginning-point of the tonic. The pre-tonic is an optional element of the contour; a tonic-initial contour has no pre-tonic. There is no overwhelming frequency of occurrence of the pre-tonic over the post-tonic in our data.

As the pre-tonic stretch of the contour consists of an unspecified number of stressed and unstressed syllables, it is the first stressed (and usually pitch-prominent (cf. 2.4)) syllable which is the most important, and hence the

phonetically contrastive, syllable of the pre-tonic. This particular syllable is usually referred to as the 'onset'. The pitch range of the onset represents the average (unmarked) pitch range level for the contour and the contours thereafter ('a'). It also stands as a reference pitch level for other syllables within the same contour. This is an absolute phonetic fact since every speaker has a pitch range at which he initiates his contours, and this is what is usually referred to as the speaker's pitch of voice. It is here where the third parameter (pitch range: height), discussed in (6.3.4) earlier, can be taken to have a contrastive value. Thus, pitch range for every syllable in the contour is judged by the listener with constant reference to the range of the previous one, and ultimately to the onset.

This is not to say that pre-tonic pitch movements are typeless. On the contrary, as can be seen from the utterances (17-31) above, pre-tonic pitches are either falling or rising, with a number of variant forms of each which are acoustically less contrastive. There are also cases where pre-tonic pitch takes the form of a combination of fall, rise, and level, but the frequency of such cases is rare. In his data, Crystal identifies four pre-tonic movements in English: fall, rise, fall-rise, and rise-fall. However, this classification of pre-tonic pitch is merely descriptive, and has no functional significance. We have recognised in our data, as did Crystal and many other intonationⁱsts, that although the pre-tonic pitch types can be independently identified, they do not have

systematic co-occurrence with a particular tonic type. This leaves us with one conclusion; the pre-tonic element of the tone system is primarily descriptive, the most central of which is the onset syllable which functionally shows how pitch range contributes to the description of the contour.

Finally, there is the question of whether the end-point of the pre-tonic is linked to the beginning-point of the tonic. We have recognised in our data that there is no systematic linkage that can be established between pre-tonic types and tonic types; this in its turn suggests that further classification of pre-tonic types will not add further information. However, there is a strong tendency in the data for the pitch range of the end-point of the pre-tonic to be associated with the pitch range of the beginning-point of the tonic. For instance, utterance (19) above has pre-tonic pitch which ends as high as nearly 200 Hz (the onset is close to 100 Hz) allowing its tonic to begin descending thereafter. Similarly, the pre-tonic ends below the onset level in (29) (the onset is close to 125 Hz); this allows the tonic to begin only rising. This frequent co-occurrence (nearly 60% of the pre-tonics in the data) suggests that the two terminal ends are in phonetic harmony. The higher the pre-tonic ends, the less the tonic is expected to rise, and the lower the pre-tonic ends, the less the tonic is expected to fall. This is not purely a question of pre-tonic pitch movement; rather it is initiated when the speaker prepares for the tonic and thereafter. This in its turn is a physiological phenomenon.

Apart from this, which is equally applicable to the terminal ends of the end-point of the tonic and the beginning-point of the post-tonic, the distribution of pre-tonic pitches shows no significant pattern.

6.4.2.2 Post-tonic

Post-tonic refers to the stretch of the contour which follows the tonic. The post-tonic is characterised by variable pitch movements extended from (but not including) the end-point of the tonic until the very end of the contour. Like pre-tonic, post-tonic is an optional element of the contour; tonic-final contours have no post-tonics, as in (26) above.

Post-tonic movements take different phonetic forms; falling, rising, and level. Gradual falling post-tonic pitch is the most common pattern; this pitch, in its unbroken form, falls after a rise (or rise-level) tonic as in (29), and gradually falls after a high falling tonic as in (21). Second, though less frequent, is a post-tonic which takes the form of a level pitch after rising tonic as in (18, 27, and 31). The rising post-tonic pitch, which is exceptionally rare, usually follows a low falling tonic. Other forms of gradual falling post-tonic pitch are also recognised. Although the post-tonic pitch may fluctuate (falling-rising-falling) as in (20) and (28), but it is, indeed, gradually falling when contrasted in its contour context, and hence more obvious in lengthy contours with an early tonic. This is referred to, particularly in the field of experimental phonetics, as the

process of 'drifting' or 'declination', which in fact is a universal phenomenon (Couper-K¹ahlen (1986:83)). Declination refers to the fact that the pitch of voice is lower at the end of the contour than it is at the beginning. This physiological phenomenon is due to the sub-glottal air pressure. The most energetic part of the contour (the most dynamic pitch movement) is when the speaker produces the tonic. After that sub-glottal air pressure starts declining.

Functionally, the post-tonic stretch of the KDA contour is not independently contrastive. Although, there are some phonetic variations in post-tonic pitch movement, categorically speaking, they are dependent on both the process of declination and the direction of the tonic movement in their contour.

6.5 Sentence Types And Contour Types

The correspondences between certain types of pitch contour and sentence types, which has been frequently reported in the literature, is by no means the unique or the fundamental grammatical function of intonation. However, there is, to say the least, a strong correlation between the way in which speech is paragraphed by means of intonation and the syntactic boundaries of elements of clause structure; an inclusive and statistical treatment of which is found in chapter four. Similarly significant is the systematic co-occurrence of tonicity and lexical-forms, which is explicitly examined in chapter five.

In order to assess the degree and the type of correspondence between KDA sentence types and contour types, we have extracted by means of auditory judgements a number of utterances where it is found that an intonation group accommodates a sentence. These cases, however, are not overwhelmingly large in number, as we have reported in chapter five. Therefore, another set of data has been collected by means of asking KDA native speakers to produce complete sentences of various grammatical types (740 utterances in total). The two sets of data enable us to trace the fundamental frequency in the whole contour for each sentence. The main KDA sentence types, which are identified below, are: statements, wh-questions, yes/no questions, commands, and exclamations. The syntactic forms associated with each sentence type are: declaratives, question-word interrogatives, yes/no interrogatives, imperatives, and exclamatives, respectively. Diagram (1) below shows the distribution of these sentences and the corresponding contours.

Before we pursue the discussion of the correspondences between KDA sentence types and contour types, there are two related factors which need to be discussed here. First, when a speaker is overdriven by some sort of contextual phenomenon he may then react by raising his voice as a sign of being angry or surprised, for example. Reference is made, phonologically speaking, to these cases as marked patterns. The norm, however, as characterised by 'normal' speech and supported by the overwhelming frequency of occurrences, is for

FREQUENCY OF SENTENCES

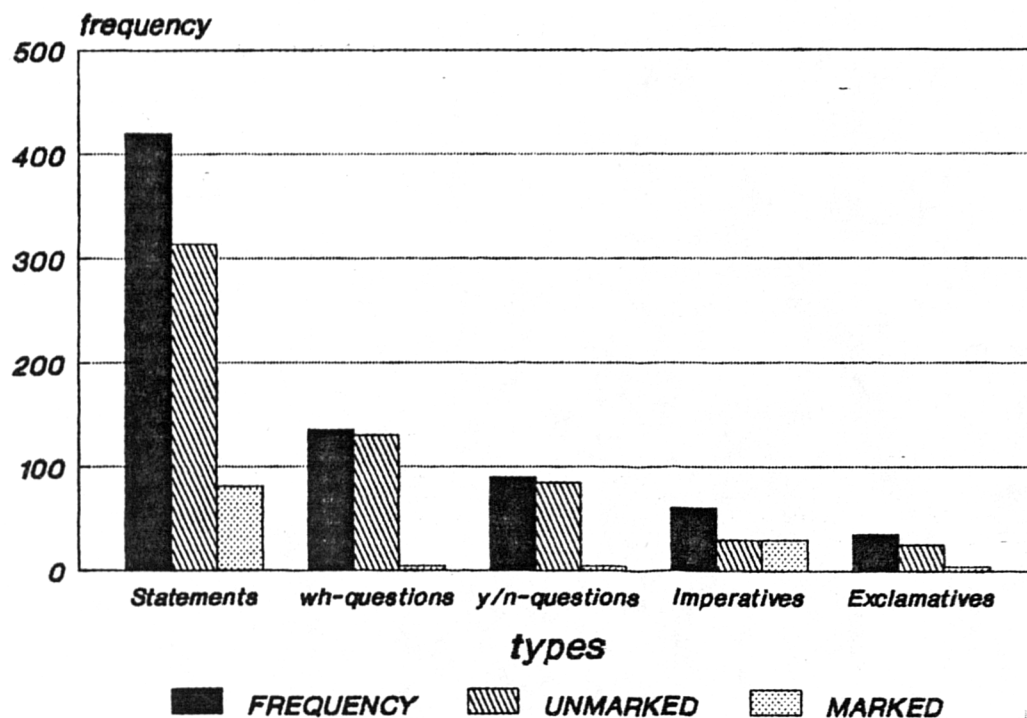


Diagram (1) Sentence-type & Contour-type

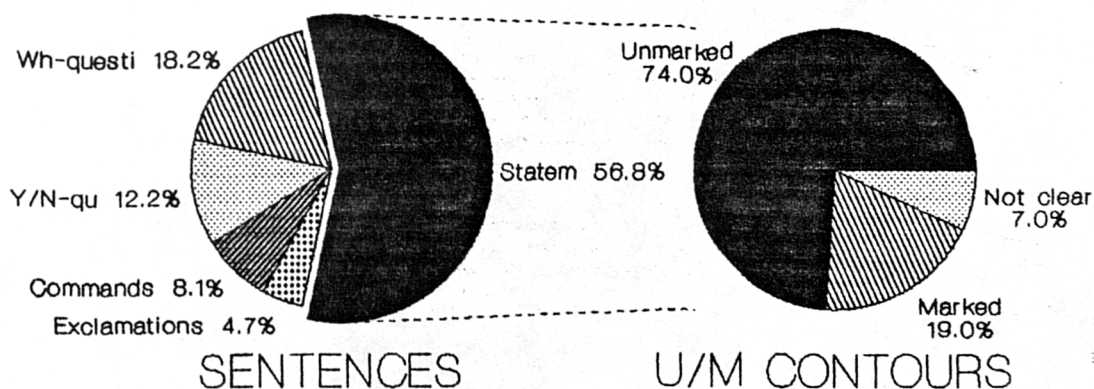


Diagram (2) Unmarked/Marked Contours

a particular contour type to have its unmarked association with a particular sentence type. For instance, KDA declarative statements are unmarkedly associated with falling contour, but very rarely some statements may be marked by rise or rise-like contours for a number of contextual reasons.

Secondly, working still within the principles of the tone-tune approach, we remain convinced that the overall shape of the contour is largely determined by the pitch movement on its tonic stretch. To put this in a more straightforward way, the declining post-tonic movement which occurs in a contour where the tonic is rising, as in (42) below, will not cause the contour to be phonologically classified as a fall rather than a variant of a rise. In support of this phonological assessment, there are two well established facts from the field of experimental phonetics, in addition to the obligatory status of tonic. The first is directly related to the physiological process of declination which we find to be not only active in the unmarked contours of long declarative statements, but also in cases of rising contours. For example, unless the question-word is the ultimate element of the contour, the unmarked contour corresponding to Modern Standard Arabic interrogatives is /2-3-1/ or /3-2-1/ depending on the place of the question word (Al-Ani (1970:92)). This shows, with a little effort to convert pitch level sequence to pitch contour type, that post-tonic movements are phonologically not contrastive. The second piece of evidence is the 'base-line' which is drawn around the onset pitch

range. On the one hand, this line is used to measure the degree of declination in the contour, and, on the other, its upper/lower limits are determined by the major pitch movements in the contour. It is, therefore, reasonable to say that the shape of the contour is largely determined by its tonic movement, in spite of the fact that the post-tonic stretch might be influenced by other contextual factors like the rising tip of a gradually falling contour, which, in its turn, is motivated by the type of discourse (spontaneous conversation).

6.5.1 Declarative Statements

Basically, the fundamental frequency contour is falling in KDA declarative statements. This is evidenced in 314 cases, accounting for 74% of 420 statements reported in the data. Such a high ratio of occurrence suggests that the falling contour is undoubtedly the unmarked pattern for declarative statements in KDA. The falling contour, here, is characterised by a pitch which starts around the average pitch range of an individual speaker, then steps downwards (depending on the direction of the tonic) and finally descends until the end of the contour, as in (32-40) below. Sometimes, the pre-tonic pitch moves contrary to the direction of the tonic, as in (33) (M/206). In these cases, pre-tonic pitch rises to license a falling tonic. In cases like the ones in (38-40) (H/500,1-5, H/511,1-4, and H/512,1-2), which are not so frequent, a KDA speaker uses almost identical falling

pitches to list objects, names, adjectives, etc. Listing of adjectives is found in (38) (H/500,1-5), and listing of places is found in (39 and 40) (H/511,1-4, and H/512,1-2). In extremely rare cases, the typically falling contour takes the form of rise-fall, a case which we shall come back to later. The falling contour seems to be used, semantically speaking, in cases where the speaker is simply communicating factual statements of a straightforward informative type. He then assumes that his interlocutor requires no further assurance. The examples (32-40) below show the unmarked correspondences between falling contours and declarative statements in KDA, and the examples (41-43) show the marked ones.

In view of the fact that statements are highly frequent in the data, nearly 57% of the overall number of sentences, it is not expected that all of them will be fixed in a single contour type. We have reported, as in diagram (2) above and in (41-43) below, that 19% of these cases exhibit pitch contours different from the expected norm. Nearly 17% exhibit either rise or rise-level contours, while only 2% exhibit rise-fall. The following are examples of each of these kinds of contour. The pitch contour rises on the statement (41) (M/15)/riHnaa KaraaCii/ 'We went to Karatchi [in Pakistan].'. This is because the segment /riHnaa/ 'we went' is treated by the speaker as already present in the mind of the listener, and hence, requiring no emphasis. The segment /karaaCii/ 'Karachi', however, has been put into focus by the speaker implying a contrast, as if he is saying: we went to Karā^ēchi

and not to any other city (in Pakistan). The focused segment comes sentence-final with rising pitch, which gives the contour its rising shape. Another example of marked contour for KDA statements is found in (42) (M/232)/maa yiguul-assalaamu 9alaikum/ 'He wouldn't say 'assalaam alaikum' [greeting: peace upon you].'. Here, the negative article /maa/ 'not', which comes sentence-initial, carries a rising pitch, and from this point onwards the contour continues in a relatively steady direction (with level pitch). In this example, the speaker initially raises his pitch on /maa/ as if to say: what follows is negative. Then, he keeps his pitch high on the rest of the utterance in an attempt to specify the negated part of the sentence. Finally, the contour in (43) (M/217-2)/Caan gaallik/ 'He would have told you.', is rise-fall. Although the physical pitch in this contour rises and then falls, it is, as we have stated earlier in ⁶6.4.1.2), functionally grouped with the phonological category of fall.

6.5.2 Wh-questions

Statistically, we have found, ~~that~~ in 96% of cases, ~~where~~ wh-questions cooc^cur with rise contours. Such a high frequency of occurrence undoubtedly suggests that the rise contour is the unmarked pitch pattern for wh-questions in KDA. This contour is typically characterised by a pitch which rises at a wh-word and continues in a relatively higher pitch until the end of the contour. Nevertheless, contours like the one in (47) (H/698-2) /-alwalad wain yixi^{\$}-ifluusah/ 'The boy, where

does he hide his money?' also occur. This has a slightly lower pitch in the post-tonic stretch of the contour, which is due to the physical process of declination. It certainly cannot be grouped in a phonological contour type other than rise. The point at which rise contour starts rising depends on the location of the wh-word, which in most cases comes sentence-initial as in (44) (M/280)/wain riHtau hassafrah/ 'where did you go, in this trip?. Sometimes, however, it comes in second position as in (45) (M/286)/-issufun wain fiih/ 'The ships, where are they?, or even near the middle of the sentence as in (H/676-1) /bidaayat-addiraasah wain ta9allamt/ 'In your early schooling, where did you go? [What is the name of the first school that you went to?]. Rarely in this interrogative type, the rising pitch may fall elsewhere in the sentence, thus it may fall on the questioned word as in (46) (M/324)/-i\$Haggah-i^T_ATaali9 fiinii/ 'Why are you staring at me?'. The utterance here provides additional specification of the original question mood; as if the speaker is asking: 'Why are you, specifically, staring at me?'. The following examples (44-47) represent the corresponding contour type to wh-questions in KDA.

6.5.3 Yes/No-questions

Like other forms of interrogative, y/n-questions cooccur with rise contour. This is represented in 94% of the reported y/n-questions in the data. The rising bit of this contour usually falls on the questioned word anywhere in the

utterance, which might be initial as in (48) (H/720-2)/9asaa maa 9indik mariiD/ 'Do you have a sick person?', or elsewhere as in (50) (H/742-2) /9indik galam/ 'Do you have a pen?'. Whenever the pitch rises, in this contour, it remains high thereafter. This is presumably so because this type of interrogative is usually very short, as reported in the data. The following examples (48-50) show the corresponding contour type to y/n-question in KDA.

6.5.4 Commands (Imperatives)

Unlike declaratives and interrogatives, there is no overwhelming frequency of occurrence which may suggest a strong tendency for imperatives to be associated with a particular contour type. Nearly 58% of the imperatives in our data are accompanied by rises, and 41% by falls. Modern Standard Arabic (MSA) exhibits similar pitch patterns of /3-2-1/ or the reverse, depending "on which word is emphasised by the person giving the command" (Al-Ani (1970:92)). The pitch contour in (51) (M/392-1) /guum//sauw lii Cai/ 'Stand up, Make tea for me.', is a clear example of how a KDA speaker uses falling pitch to give a command. Similarly valid is the rising pitch which is used by another KDA speaker to give another command as in (52) (M/386-2) /9aTni-alqalam/ 'Give me the pen.'. It is reasonable to say that our data suggests that both the rise and the fall contours may correspond to commands in KDA. The unmarked/marked distinction is not, strictly speaking, applicable here. Both the semantic and the

phonological contexts in which the utterance is placed may designate the appropriate contour. The following examples (51-52) represent the two possible contour types for KDA commands.

6.5.5 Exclamations

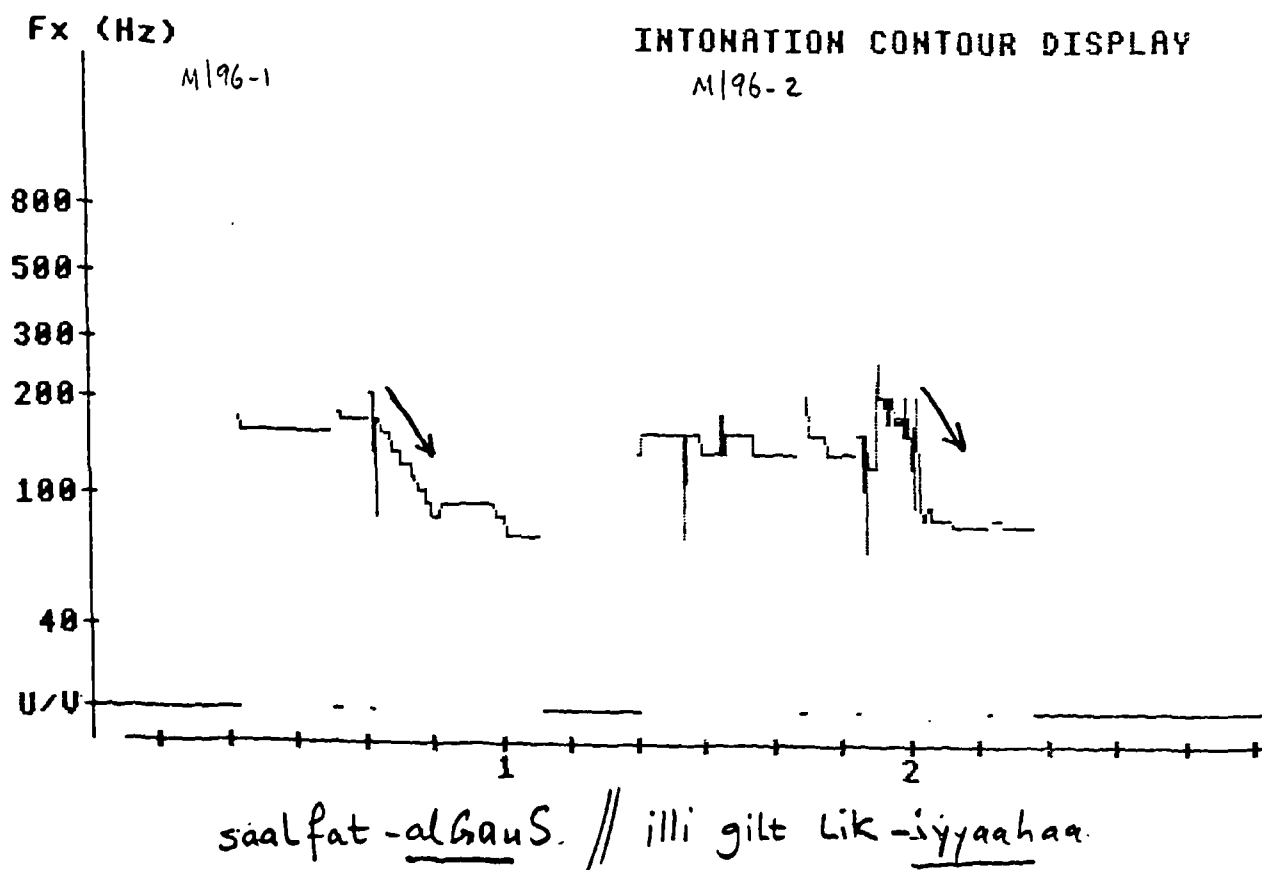
Exclamations are usually accompanied by rising pitch such as in (53) (M/402) /-i\$9alaik 9indik sayyaarah/ 'Oh [or how nice], you have a car!', or rise followed by level pitch as in (54) (M/406) /?i\$kithir Hilwah halbadlah/ 'Oh, how smart this suit is!' A similar pattern is also reported for MSA where exclamations have a sequence of /2-3-1/ pitch levels (Al-Ani (1970:91)). Sometimes exclamations exhibit a bidirectional pitch movement of fall followed by rise, as in (55) (M/404) /\$ift-i\$laun`yitHaCCaa/ 'Have you seen, how he speaks!'. The claim that rise is the unmarked contour for exclamations in KDA, is supported by a frequency of over 57% of the reported cases. Additionally, 14% of the remaining cases have either fall-rise or rise-level, which are categorically classified as rises. The following examples (53-55) represent the contour type which corresponds to exclamations in KDA.

6.5.6 Conclusion

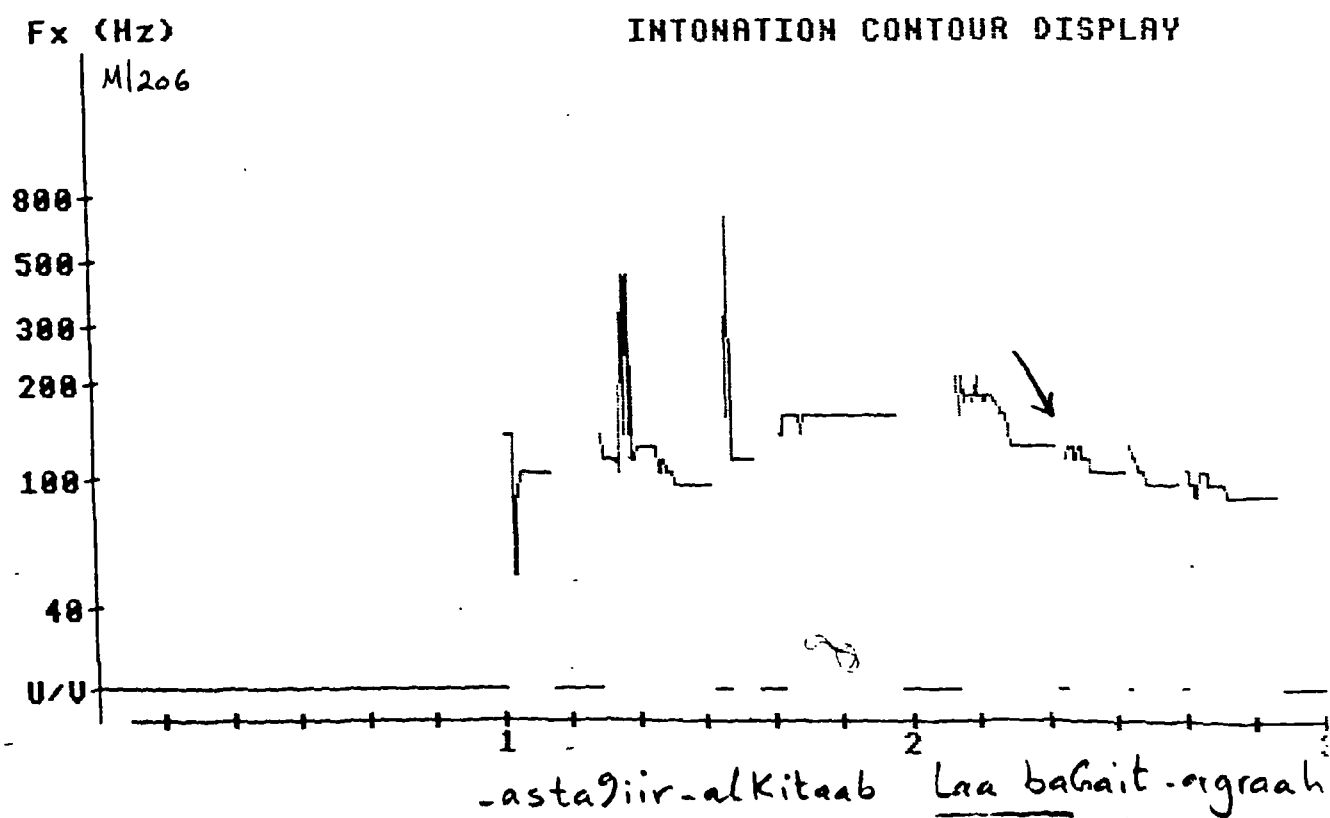
The above analysis shows that in KDA intonation falling is the unmarked contour for declaratives, and rising is the unmarked contour for both types of interrogatives and for exclamations. Commands, however, may equally be accompanied

by either type of contour depending on their phonological and semantic environment. The overwhelming frequency of occurrence, which has been used as a criterion upon which the unmarked/marked distinction is made, is clearly obvious in interrogatives (96-94%) and declaratives (74%), less obvious in exclamations (57%), and relatively absent in commands. This fluctuation of correspondences suggests that in KDA this type of intonation/grammar relationship is not absolutely predictable; rather it is a 'normal' tendency in the language under 'normal' speech circumstances.

From a more general perspective, when the above results are contrasted with a survey of intonation systems across languages (Bolinger (1978)), they add weight to the view that these intonation/grammar correspondences are universal/physiological. Bolinger found that 38 out of 57 non-tone languages have falling contour for declaratives, 16 out of 19 non-tone languages have rising for wh-questions, and 32 out of 36 have rising for y/n-questions. Our findings, which describe a non-Indoeuropean language, further corroborate the conclusion that these are universal tendencies. When the physiology of intonation coincides with certain universal principles of the grammar under 'normal' speech conditions, unmarked correspondences emerge. Should the 'normal' physiological mechanism of intonation be superseded by a contextual act, its correspondence with grammar will be marked (marked cases across sentence types being the case in point here).



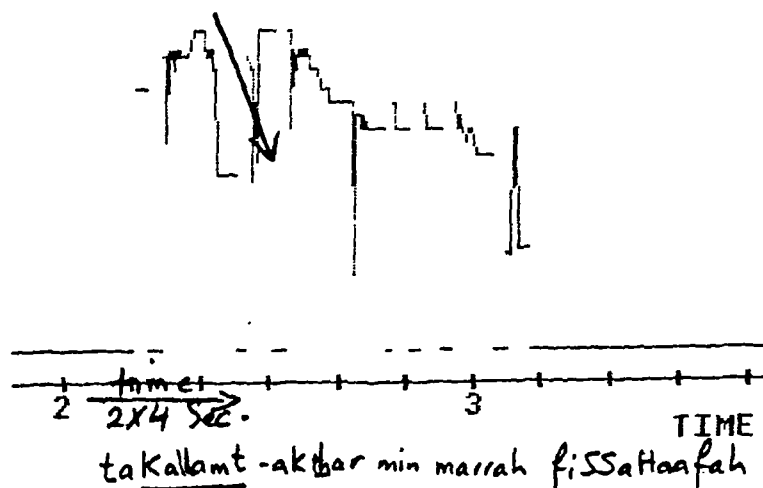
Example (32) 'The story of pearl-fishing, which I told you.'



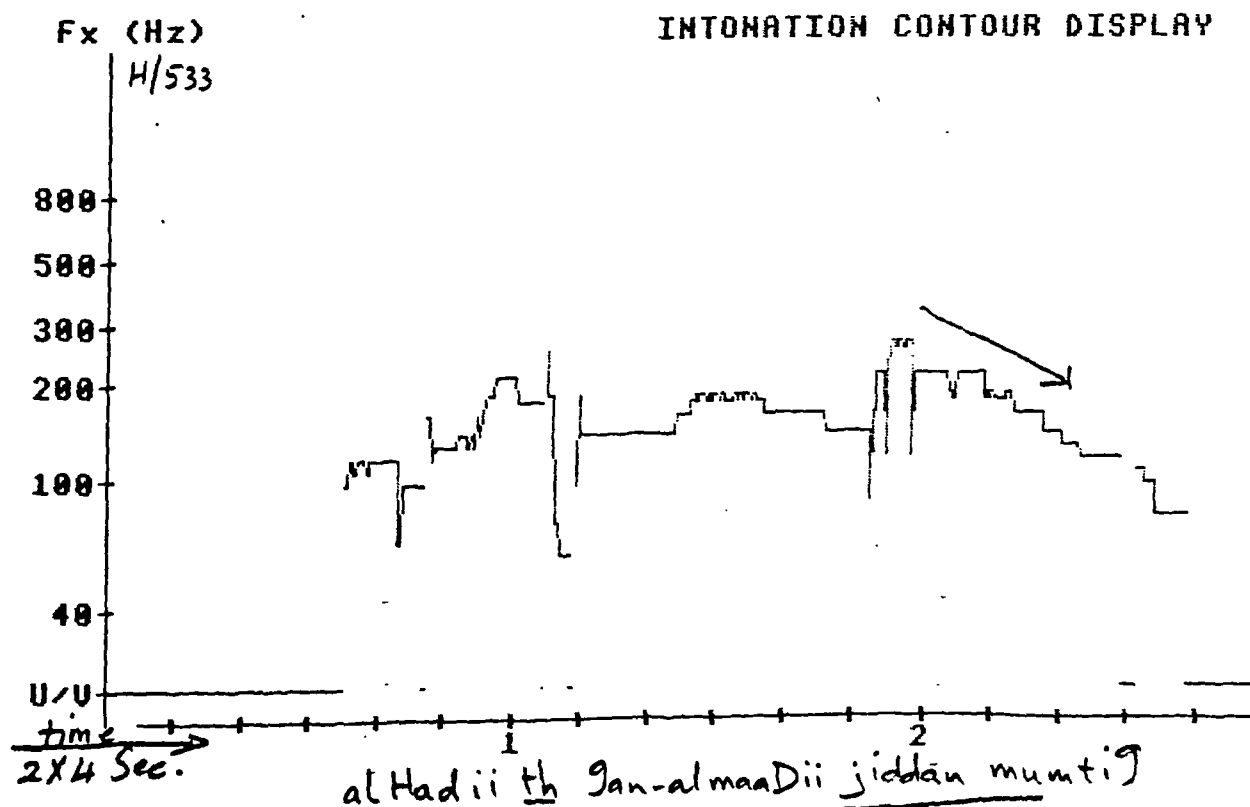
Example (33) 'I borrow a book when I want to read (it).'

CONTOUR DISPLAY

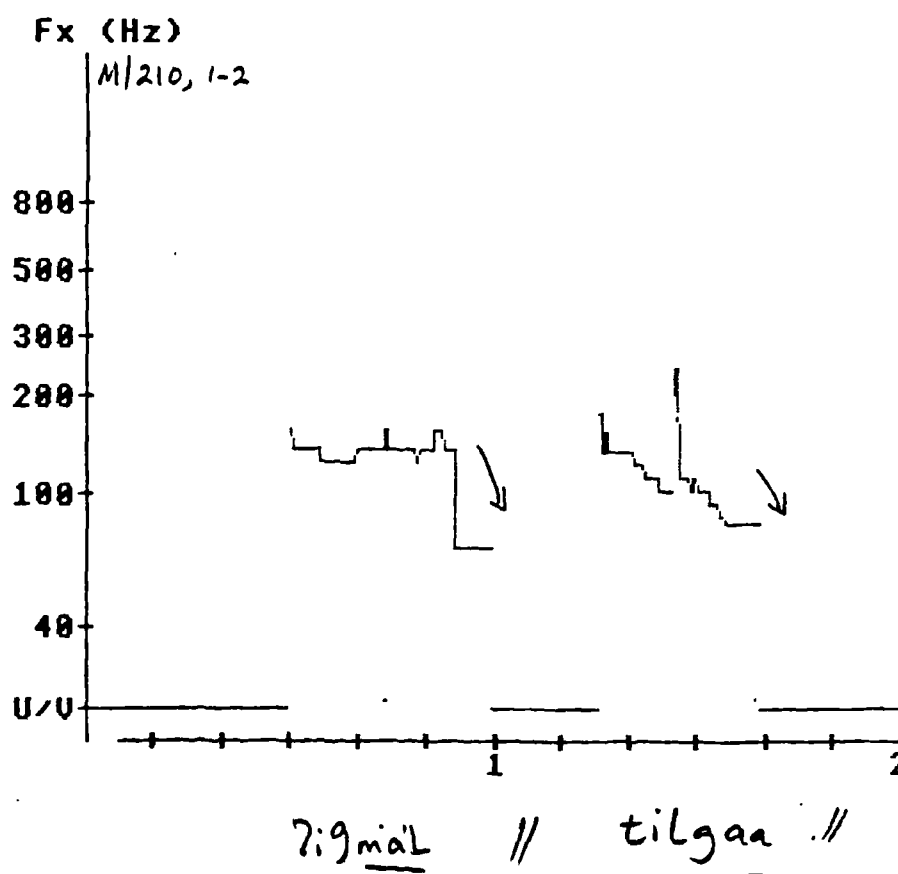
H/434-2



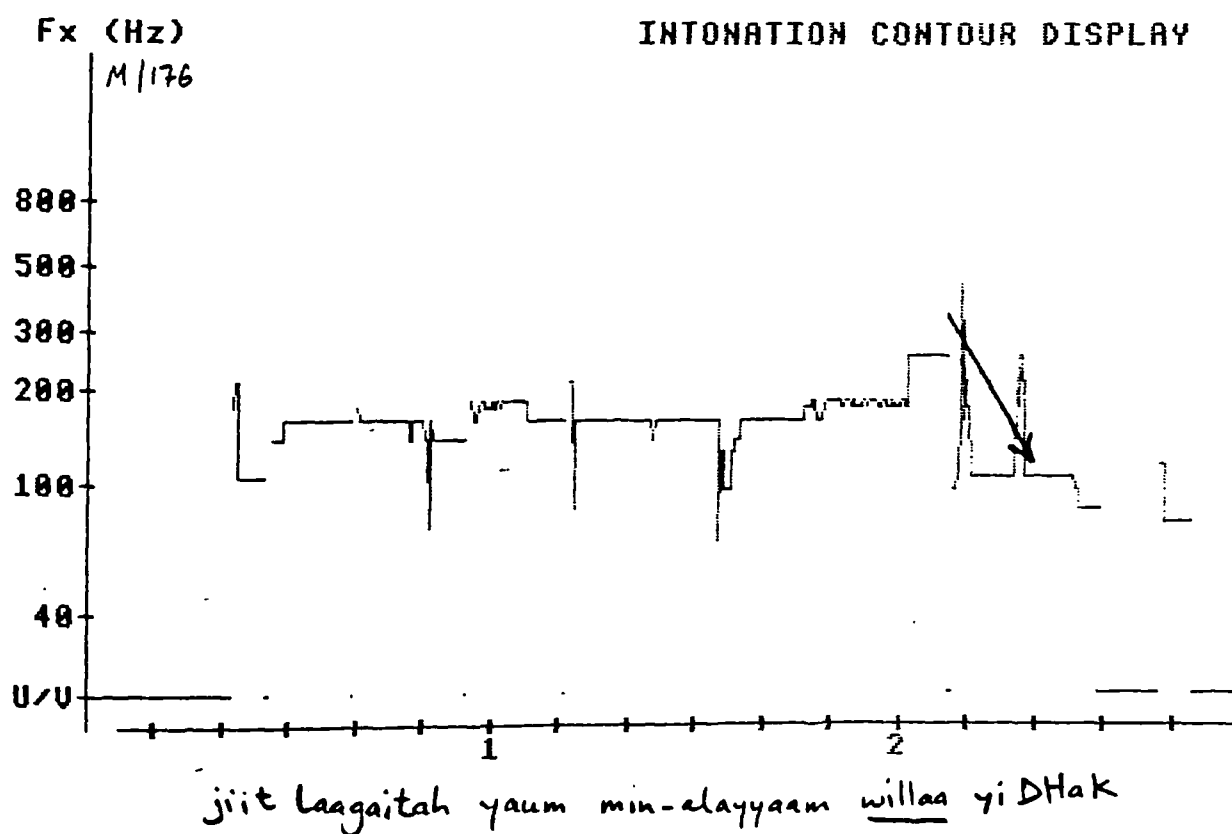
Example (34) 'I talked (about this issue) more than once in the press ...'



Example (35) 'Taking about the past is fascinating.'



Example (36) 'You'll hve what you've worked for.'

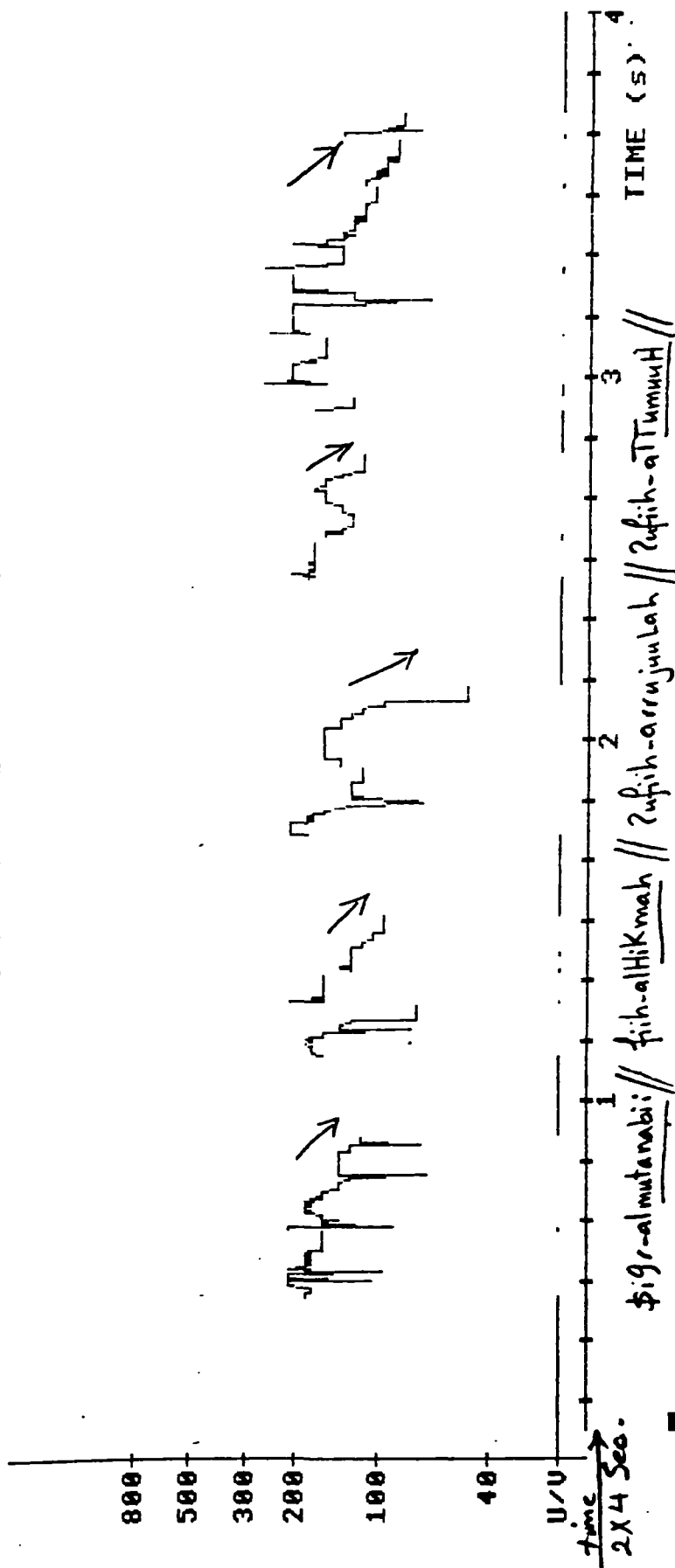


Example (37) 'I found him laughing, one day.'

✓ H/500, 1-5

Fx (Hz)

INTONATION CONTOUR DISPLAY



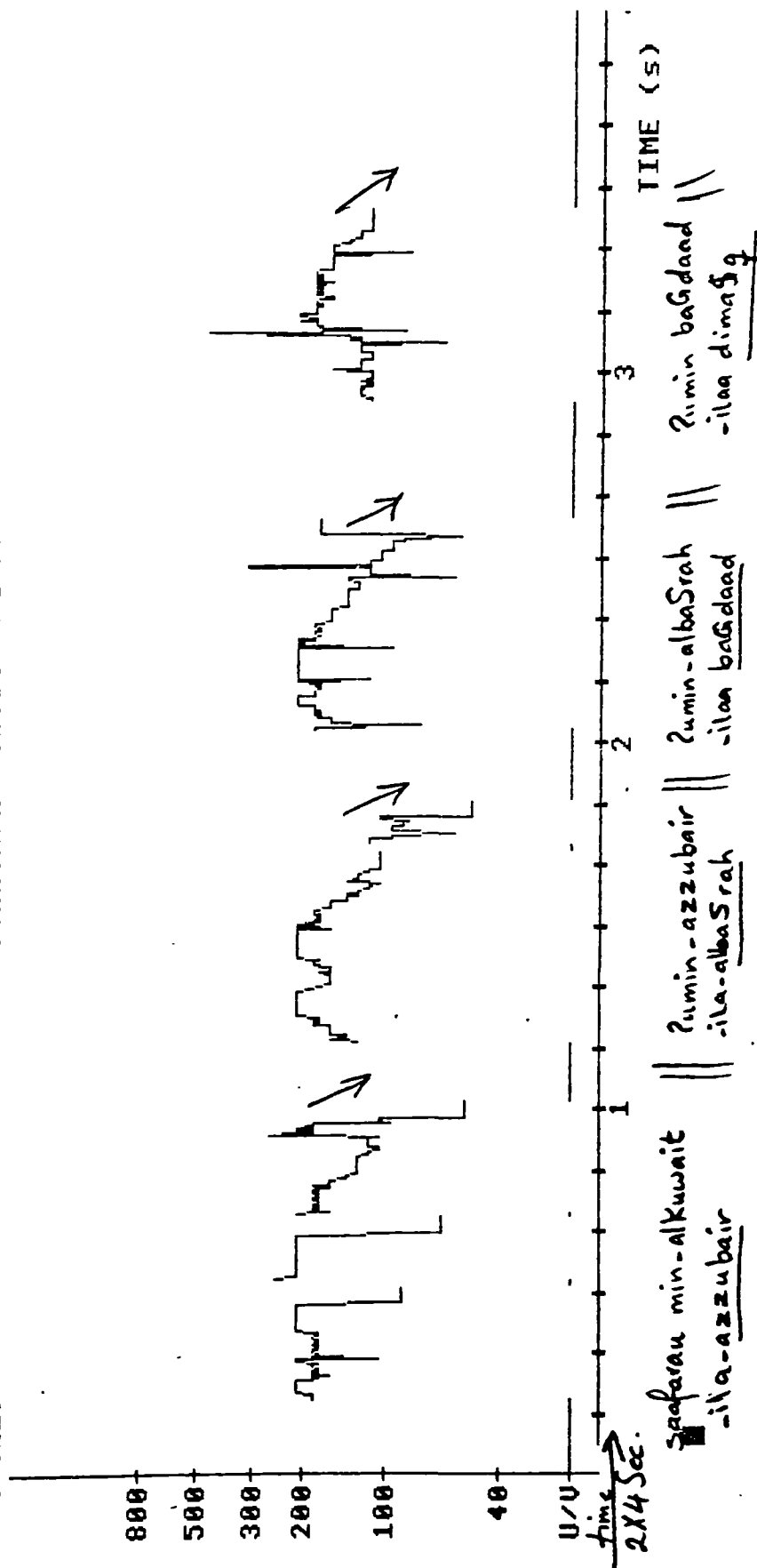
Zukillai fii 'igir-almutanabii

Example (38) 'Al-Mutanabi's poetry has wisdom, dignity, courage, and (you may experience) everything in Al-Mutanabi's poetry.'

✓ H/517, 1-4

Fx (Hz)

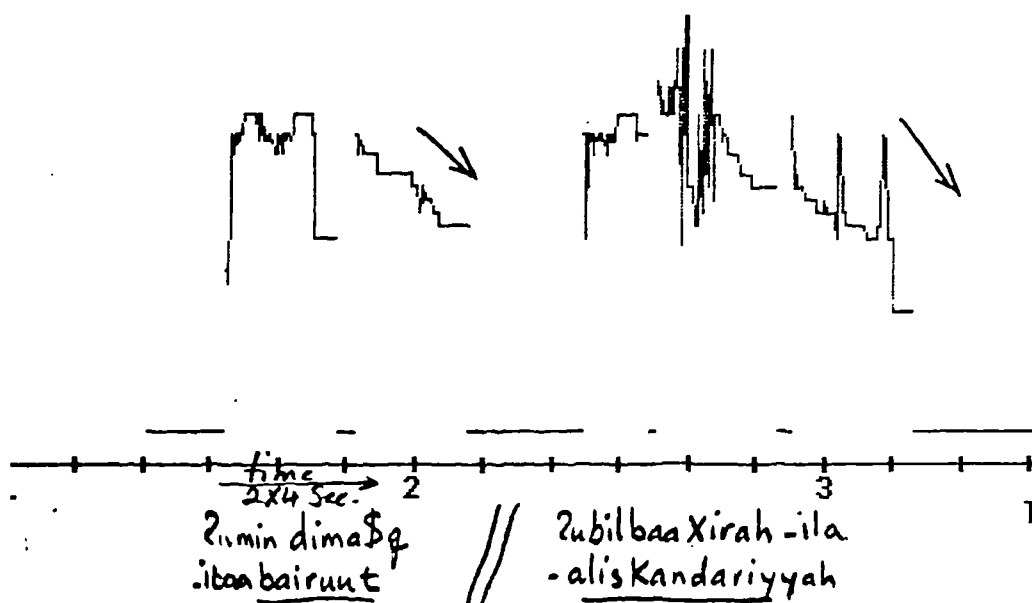
INTONATION CONTOUR DISPLAY



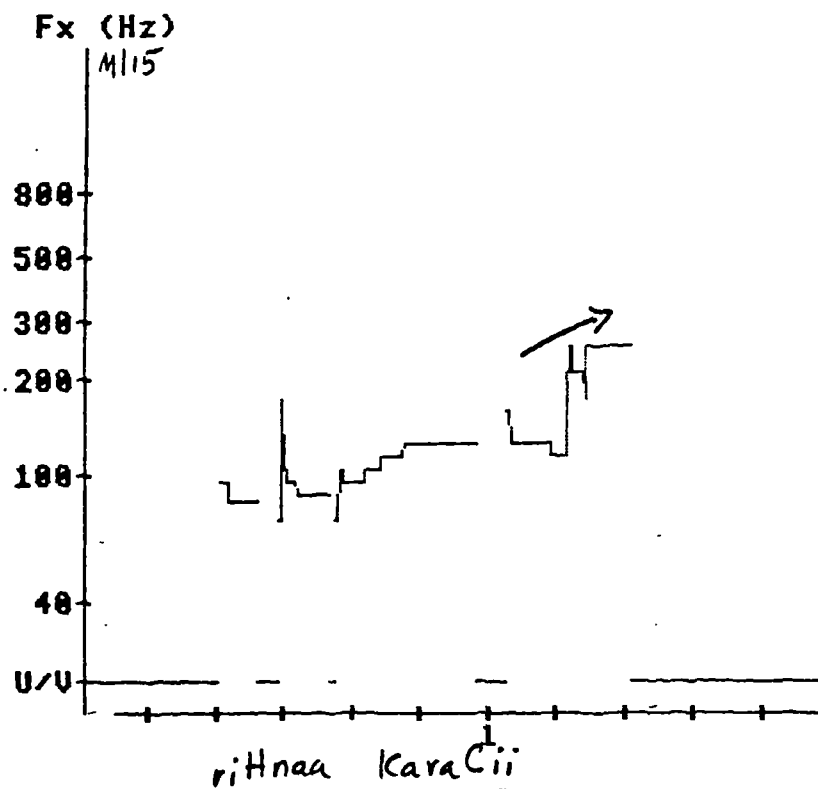
Example (39) 'They've travelled from Kuwait to Az-Zubair, (and from Az-Zubair to) Basrah, (and from Basrah to) Bagdad, (and from Bagdad to) Damascus..'

INTONATION CONTOUR DISPLAY

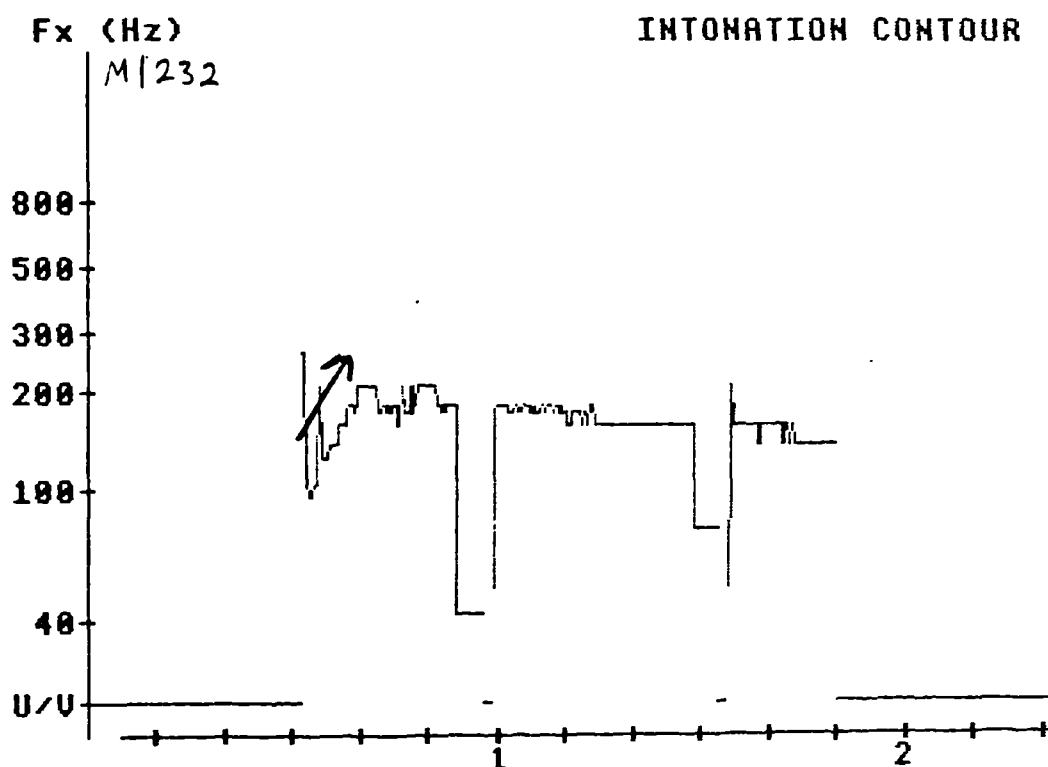
H/512, 1-2



Example (40) '...and from Damascus to Beirut, and in a ferry to Alexandria.'



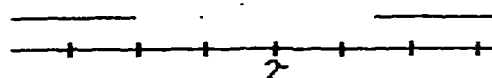
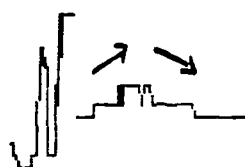
Example (41) 'We went to Karatchi.'



maa yiguul -assalaam galaikum

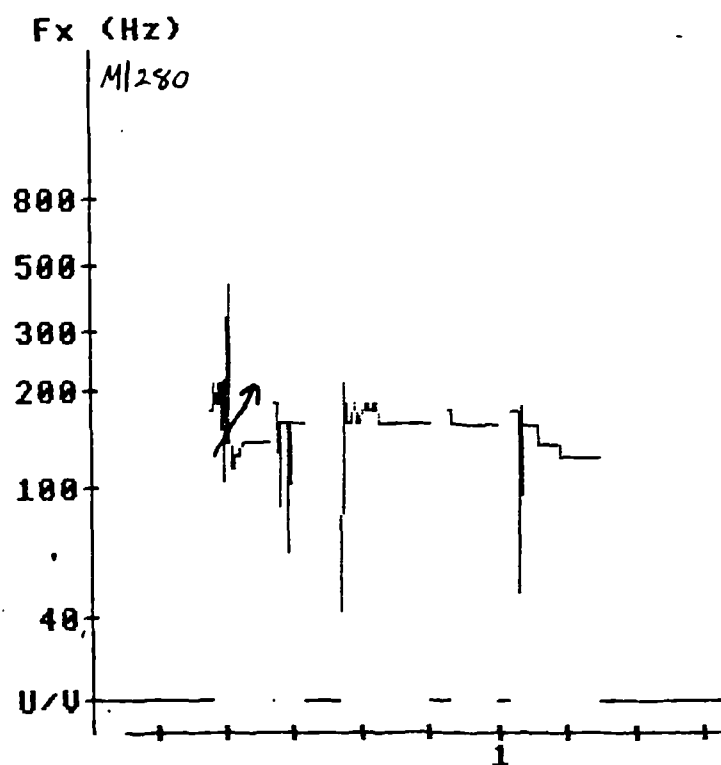
Example (42) 'He wouldn't say "Assalaamu alaikum" [greeting: peace^o_^upon you].'

INTONATION CONTOUR DISP
M/217-2



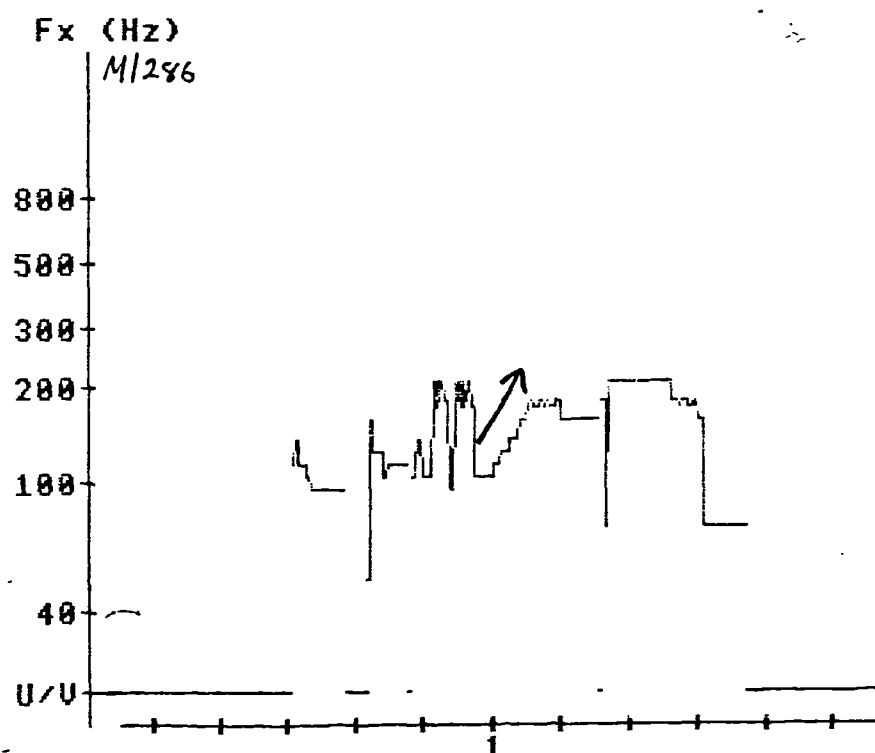
// Caan gaallile //

Example (43) 'He would have told you.'



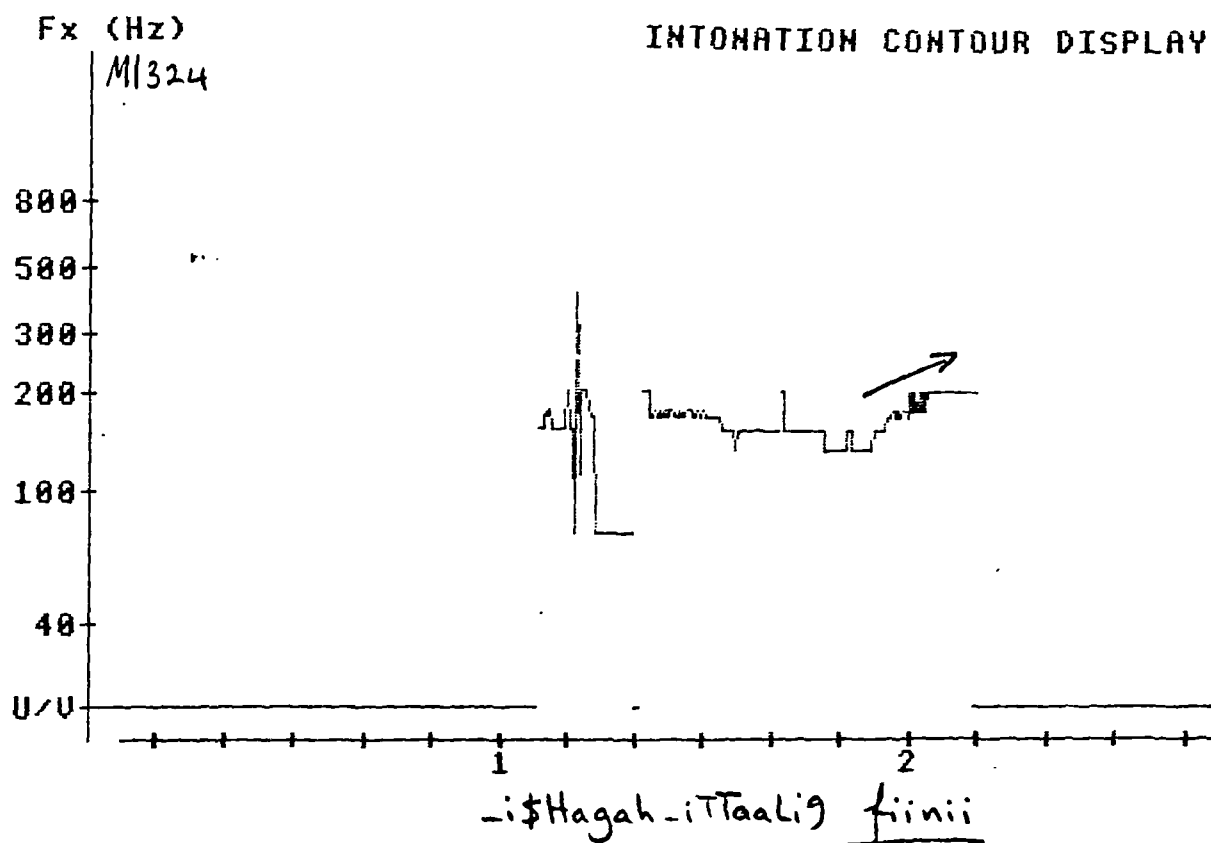
wain riHtau hassafrah

Example (44) 'Where did you go in this trip?'



- issufun wain fiHh

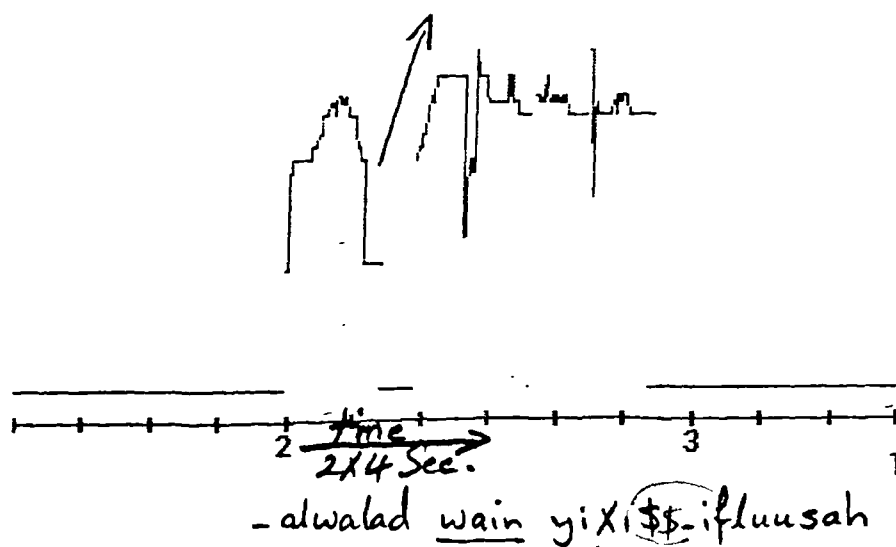
Example (45) 'The ships, where are they?'



Example (46) 'Why are you staring at me?'

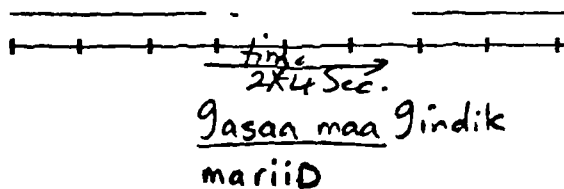
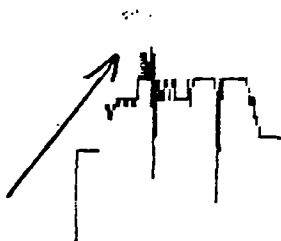
INTONATION CONTOUR DISPLAY

H/698-2



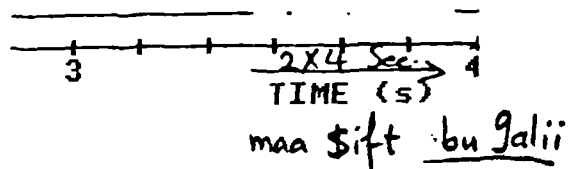
Example (47) 'The boy, where does he hid his money?'

INTONATION CONTOUR DISPLAY
H/720-2



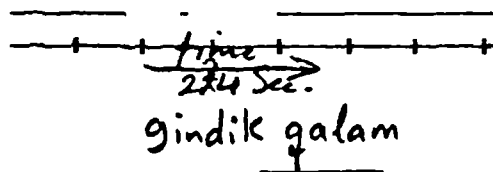
Example (48) 'Do you have a sick person?'

H/731-3

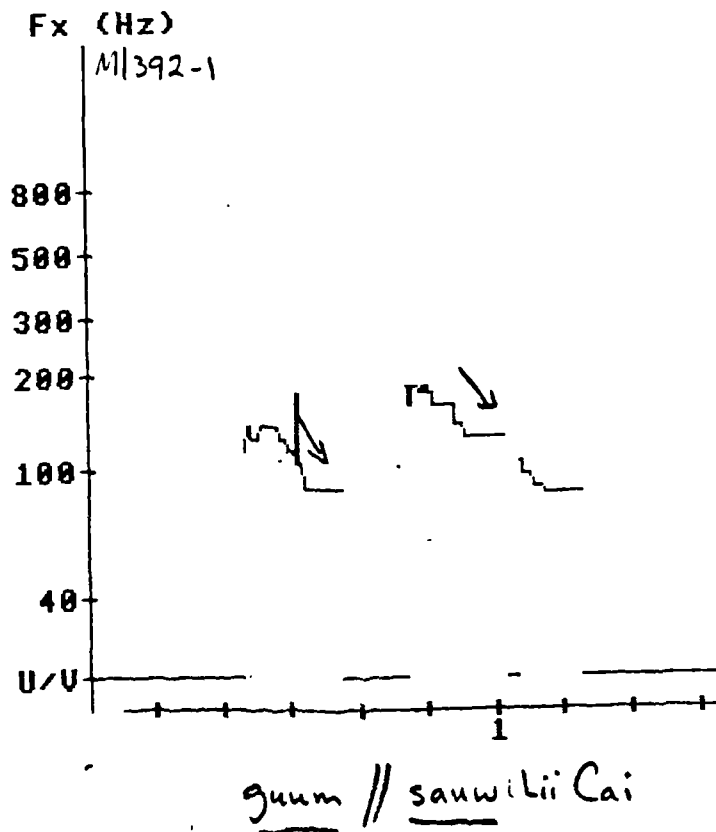


Example (49) 'Have you seen Abu Ali?'

INATION CONTOUR DISPLAY
H/742-2

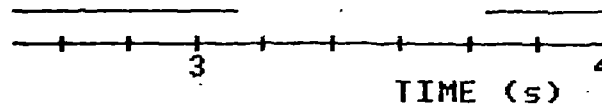


Example (50) 'Do you have a pen?'



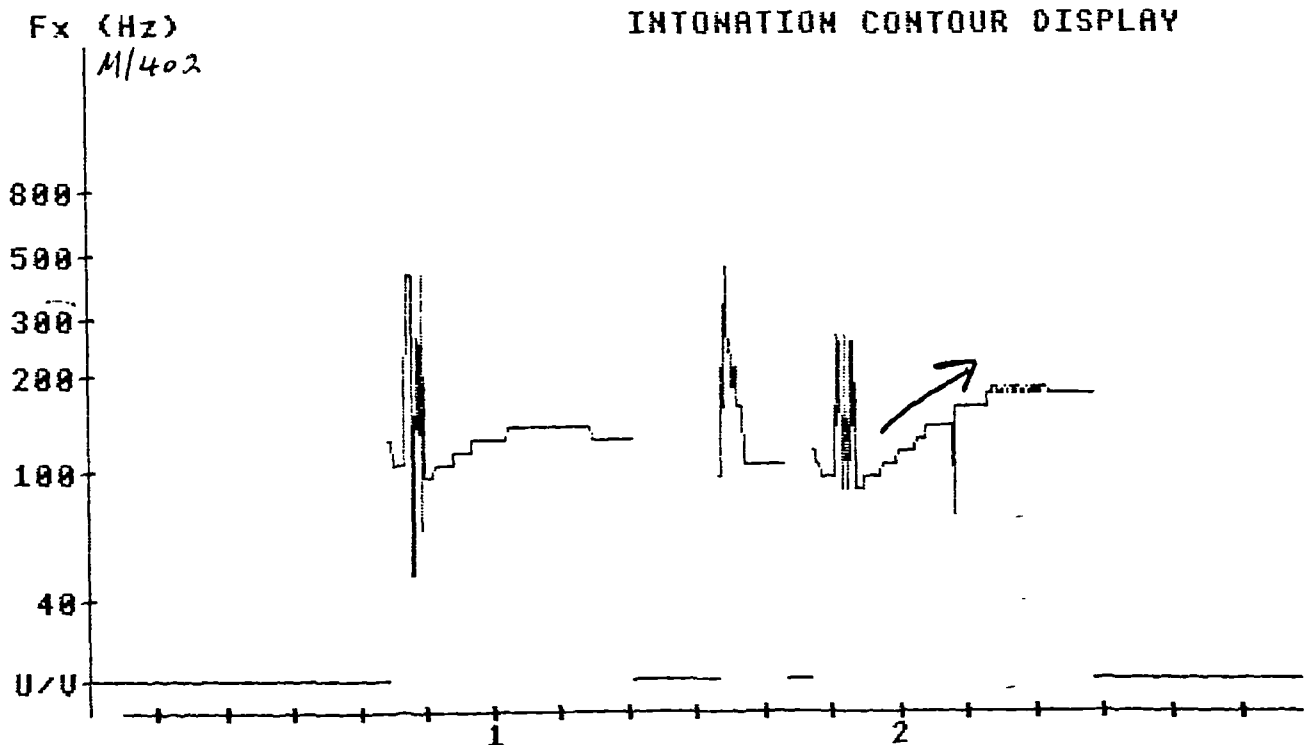
Example (51) 'Stand up, Make tea for me.'

M/386-2



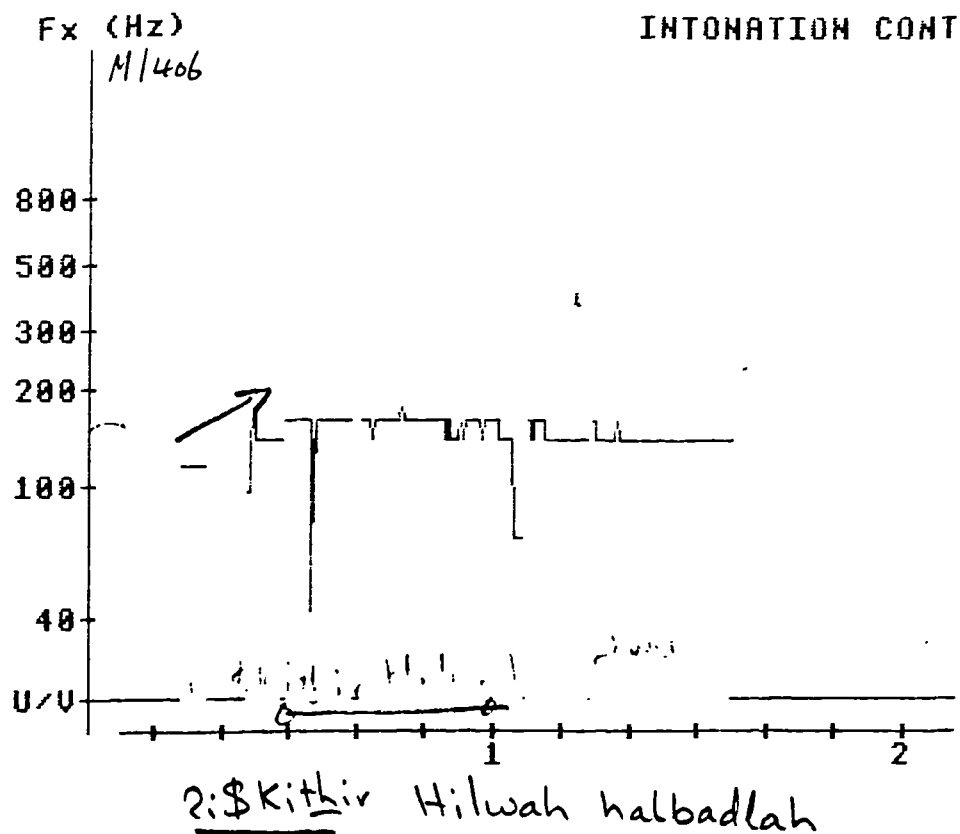
gaTnii -algalam

Example (52) 'Give me the pen.'

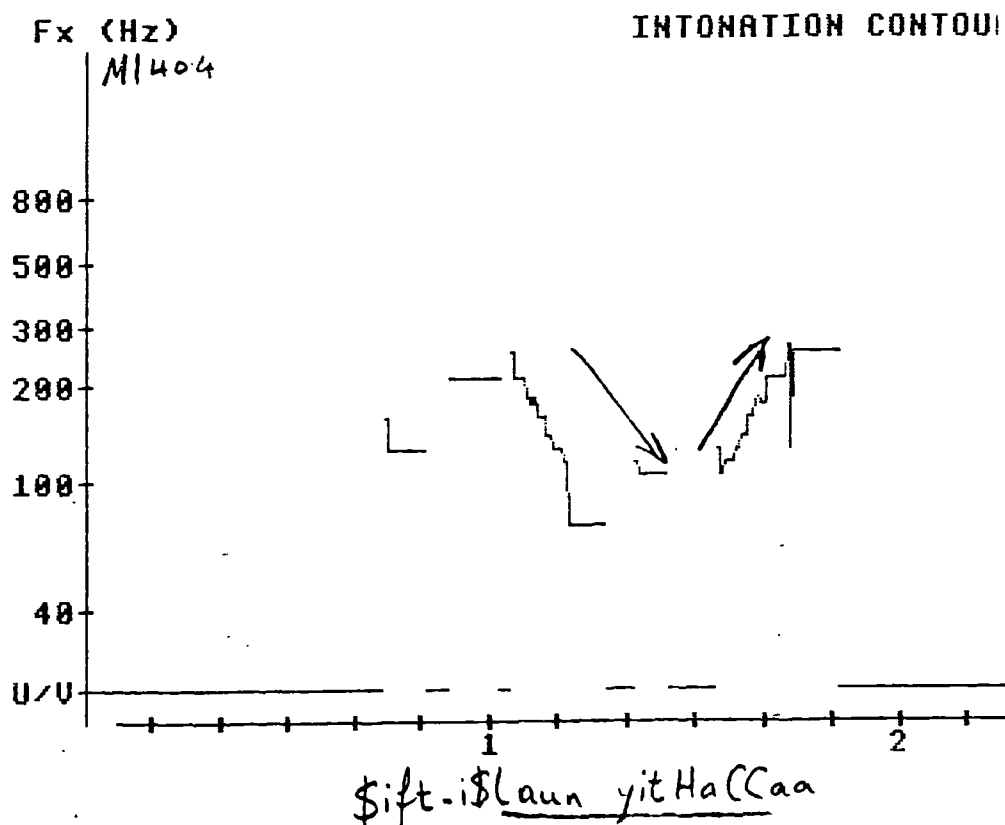


~:~\$galaik gindile sa yyaarah

Example (53) 'Oh (or how nice), you have a car!'



Example (54) 'Oh, how smart is this suit!'



Example (55) 'Have you seen, how he speaks!'

Notes For Chapter Six

- (1) The distinction between these levels is evidently not absolute and the term 'three' does not necessarily signify distinct levels. As far as the first two levels, for instance, a superficial instrumental investigation of *f.f.* may read the auditorily 'simple' pitch to be 'complex'. One possible explanation for this is that there are many instrumentally recorded acoustic signals which are filtered out by the processes of hearing and perception, and turn out to be unheard, or perhaps unhearable. Another limitation of instrumental measurement is that a specific instrument is designed to trace a specific sound feature, while the human ear hears the total auditory effect. Similarly, not all the heard features are easily grouped in phonological patterns in the same manner as in segmental phonology. One may think, in this respect, of the distribution of energy during speech and its effect on pitch range, especially in pre-tonic elements, e.g. the sharply rising pitch in a very high tempo utterance is not necessarily sharp.
- (2) See (1.4.1) for a detailed description of the data.
- (3) In Armstrong and Ward marking, dashes stand for stressed syllables and dots represent unstressed syllables.
- (4) The term 'acoustic features' is used here in contrast with 'auditory features'. It therefore represents those features of pitch which are instrumentally derived from measuring the fundamental frequency.
- (5) For the phonetic/phonological criteria for identifying intonation groups see (1.3.4.3-5 and 4.2)
- (6) For the analysis of level tone as functionally a gap-filler, see Quirk and Crystal (1964) and Crystal (1969).
- (7) See Cruttenden (1986) for the final-item hypothesis for tonic placement, where the English tonic is recognised as unmarked on or near the final lexical item of the intonation group. Elsewhere it is marked.
- (8) The pitch level of the onset could be contextually marked (see Halliday (1967)). Then, and only then, do we say that the onset pitch level does not represent the speaker's pitch of voice.

APPENDIX A

TEXT A

- A: // (1) bas-almuhimm-innuh // (2) biSaraaHah min xilaal
halmuHaawalaat-illii 9amaltahaa // (3) muHaawalat ... bas
yaabaHar ... wa9irs-azzain // (4) ?almuHaawalaat haa6ii
kaanat lahaa Sadaa kabiir fil9aalam // (5) filxaarij //
(6) fii ... min xilaal-almaHaafil-assinamaa?iyyah bi66aat
// (7) walHamdu lillaah ya9ni ... ?aftikir // (8) ya9ni
... baiyaDnaa waih-assinamaa // (9) ya9ni ... kabidaayah
xiTwah kaanat-innuh // (10) ?inqaddim-aflaamnaa
bilmustawaa haa6aa // (11) wanaDa9 ... ya9ni sum9ah
mumtaazah lilfilm-alkuwaitii // (12) haa6aa sayu?aththir
filmustaqbal 9alaa jamii9-alafilaam-illii // (13) HatiTla9
min-almanTaqaah hinaa //
- B: // (14) jamiil //
- A: // (15) waa haa6aa muhimm jiddan // (16) lannuh min
xilaal mathalan bas yaabaHar // (17) finafs-alayyaam
fissab9iinaat // (18) kaanat majmuu9at-aflaam jadiidah //
(19) bimaubah jadiidah // (20) min-adduwal-al9arabiyyah
// (21) minhum min-aljazaa?ir // (22) walmaGrib watuunis
// (23) wal9iraaq // (24) fiwaqt ... ?illii // (25)
?akthar-annuqaad-assinamaa?iyyiin fil9aalam ... ?alGarbii
// (26) kaanuu faaqdiin-aththiqah fissinama-al9arabiyyah
// (27) lannuh-assinama-al9arabiyyah kaanat tatamaththal
fii // (28) ?assinama-almaSriyyah // (29) faa ... 9a\$aan
Ci6iih // (30) \$ift fiih qillat ... ?ihtimaam ... min //

- (31) ?annuqaad ha6ailaa // (32) tijaah-aflaamnaa // (33) fabadaait ... ?as?alhum // (34) ?iguul ... yuguuluun lii 9an taariix ... taariix-assinama-al9arabiyyah // (35) Tab9an hi-almaSriyyah // (36) waa ... ya9ni 9adam thiqatihum bilmustawa-alfanni-illii kaanat-itqad^d_^im-uka6aa // (37) faa ... ba9d-anniqaa\$ // (38) mubas-anaa fardiyyan // (39) ba9D-a\$\$abaab-al9arabii min \$amaal-afriiqiyaa ...nafs ...?alwaqt // (40) fabadainaa na9riD 9alaihuma // (41) daxxalu-aflaamnaa bihtimaam // (42) ?auwal filbidaayah kaanuu Tab9an Gair raGbaaniin-idaxxluu yiDai9uu wagtuhum // (43) faa ... lammaa daxxaluu fi9lan ... 9amal // (44) maa tuwaqa^q_^9uu-innuh sinamaa jadiidah // (45) faa ... binnisbah luhum kaanat hinaa // (46) ?inTilaag lissinama-al9arabiyyah-aljadiidah //
- B: // (47) ?illii hi-almuHaawalaat haa6ii //
- A: // (48) faa ... badainaa min 6aak-alayyaam min-assab9iinaat // (49) ya9ni ... kauwannaa fikrah jadiidah // (50) fikrah mumtaazah lissinama-al9arabiyyah //
- B: //(51) ?innuh fiih Harakah jadiidah lissinama-al9arabiyyah //
- A: // (52) ?innuh fiih Harakah jadiidah // (53) ?uba9dain-alHamdu lillaah min-almaqalaat // (54) ?illii kaanuu yiktibu // (55) walkutub // (56) wannaqd // (57) ya9ni 9indanaa ... ?a\$yaa? wasum9ah mumtaazah min xilaal ... laflaam-illii qaddamnaahaa // (58) kaan min Duminhum majmuu9at-aflaam // (59) mi\$ faqaT kaan bas yaabaHar // (60) faa ... haa6aa walHamdu lillaah ya9ni \$ai jidiid-

illii gaa9id-assinamaa?i-al9arabi-aljaad // (61)
?a\$\$abaab-aljaaddiin-illii gaa9id-ikaunuun lissinama-
al9arabiyyah //

B: // (62) jamiil // (63) fii ba9D-alaHyaan // (64) xaalid
// (65) ya\$9ur-almuwaaTin-alkuwaitii bi66aat // (66)
lammaa yigraa 9an xabar duxuul xaalid-iSSiddiiq // (67)
muxrij-assinama-alkuwaitiyyah fii mahrajaan // (68) waa
... Hiyaaztih 9ala-arfa9 jaa?izah warfa9 taqdiir fii
haa6a-almahrajaan // (69) ya\$9ur bilfi9l bisa9aadah
kabiirah // (70) wayitSauwar-innuh bilfi9l // (71) haa6a-
al9amaal-illii \$aahadah // (72) yanaal kul haa6a-alHaZwah
// (73) wayanaal kul haa6a-attagdiir fil9aalam // (74)
bidaayah wata?kiid likalaamik 9an // (75) ?innuh bilfi9l
haa6a-al9aalam ... ?al?aan // (76) yastaqbil // (77)
Harakah jaaddah fissinama-al9arabiyyah // (78) Gair-
alHarakah-illii 9ahidhaa ... walmutamaththilah fissinama-
al9arabiyyah fissaabiq //

A: //(79) ?ina9am // (80) faa ... ?illii ... ?uxuwi-
almauwDuu9 ... ?innuh // (81) mi\$ faqaT hunaalik // (82)
filmmahrajaanaat // (83) 9arD-aflaam // (84) ?ubas // (85)
?auwal \$ai ... tiyiyk da9wah // (86) lannuh xalaaS ...
Saarat sum9itak ma9ruufah // (87) wannaas biya9rafuu //
(88) yittiSluu fiik mubaa\$aratan yad9uuk // (89)
fatqaddim filmik // (90) yiSbiH-ixtiyaar // (91)
yixtaaru-alaflaam-aljaidah // (92) walbaaqi-iTalla9uuhum
barra-almahrajaan // (93) waba9d-al9arD // (94) taHDur
hunaak-al9arD // (95) wanniqaa\$... ma9 jami9-

almustawayaat-alHaaDriin // (96) ?aHyaanan // (97)
 yikunuun xamsimiyyah-alf \$axS-itnaaqi\$ ma9aahum fii
 jamii9 mustawayyaathum-u9aqliyyaathum // (98) faa ... min
 xilaal hala\$yaa? haa6ii // (99) haa6ii kulha-itqayyam //
 (100) lamma-iSiir lajnat-attaHkiim yiHDaru-ala\$yaa?
 haa6ii // (101) faba9dain tiSiir 9amaliyyat ... tauwzii9-
aljawaa?iz walahamiyyah // (102) wannugaaT // (103)
 tauwzii9-annugaaT 9ala-alaflaam // (104) faa fii mathalan
mahrajaan-alaxiir // (105) kaanat binnisbah lii Sadmah //
 (106) lannuh ... xibriti // (107) ma9 mahrajaanaat fi-
amriikaa // (108) maa fiih-amal // (109) lannuh ta9rif
 fiih hunaak ta?thiir Sahyuunii kabiir 9ala-almahrajaanaat
 // (110) waSSaHaafah-ukilhaa // (111) faa ... ?anaa
 HaDart Ci6iih qilt-anaaqi\$-alfilim // (112) waa ...
?atkallam ma9aahum // (113) yimkin // (114) na9mal //
 (115) 9alal?aqal-ingadim^d min maa 9indanaa // (116) faa
 ... fafuji?t fi-aaxir laHZah // (117) ?innuh-aljaa?izah-
alwaHiidah lilfilm-arriwaa?i-aTTawiil // (118) kaanat lii
 ... film 9irs-azzain // (119) ?anaa biSaraaHah tisammart
 // (120) maa ... maaSaddagt // (121) lannuh fi-amriikaa
 // (122) waljaa?izah-alwaHiidah // (123) ma9-innuh kaan-
almu\$aarikiin fiih Hawaalai // (124) thalaathiin dauwlah
 // (125) min jamii9-anHaa?-al9aalam // (126) fiihum
thalaath-arba9-aflaam min-amriikaa // (127) waSSiin //
 (128) walyaabaan // (129) wadduwal liskindinaafiyyah //
 (130) wingiltaraa ... kul-al9aalam // (131) faa ...
 gaa9id ... mitsammir // (132) Hatta-illi-a9lan-aljaa?izah

muxrij kabiir-amriiki-ismih saam filar // (133) faa
 yguuli yaa saiye Siddiiq mattifaZZal // (134) ?anaa mi\$-
imSaddiq // (135) fariHt 9ala-almasraH // (136) ?ana-
auwal marrah-anSidim biSaraaHah // (137) mufaaaja?ah ya9ni
 ... Gariibah kaanat // (138) ?al9aadah-alwaaHid yitwagga9
 ... ?aljaa?izah // (139) lannuh yigaarin-alafilaam
 binafsih // (140) ?uyisma9 kalaam minniih ... TaraaTii\$-
 uka6aa // (141) faa ... halmarrah haa6ii kaanat
 mufaaaja?ah // (142) ?uba9dain-anaa maa Saarlii ... muddah
 Tawiila-hnaak // (143) Saarlii thalat-ayyaam // (144) faa
 ... ma-amdaanii biSaraaHah-aaxi6 ma9luumaat kaamlah 9an-
 alafilaam-illii mauwjuudah // (145) faa ... biSaraaHah
 kaanat // (146) mufaaaja?ah binnisbah lii // (147) waa ...
?annaas-illii HaaDriin-ihnaak // (148) waSSaHaafah fi-
 amriikaa kulhaa maa tuwagga9uu // (149) ?in waaHid min-
 alkuwait // (150) ya9ni yufuuz biljaa?izah-alwaHiidah
 limahrajaan 9aalamii // (151) lidarajat-innuh ba9D-
 almaqaalaat // (152) Tab9an-almaan\$it biyguul // (153)
 ?alkuwaitii yafuuz bi?aHsan jaa?izah filmahrajaan //
 (154) witaHt-aSSur^uah kaatbiin // (155) ?almuxrij-
alafriiqi xaalid-iSSiddiiq // (156) lannuh hummaa \$inu //
 (157) ya9ni fiih ... \$uwayyat jahil filmujtama9 // (158)
 lannuh yiftikruu ba9aDhum // (159) ?in-alkuwait juz? min-
afriiqiyaa // (160) ?aHyaanan yiftikru-alkuwait juz? min
 manaaTiq thaanyah // (161) tijiinii rasaa?il-aHyaanan //
 (162) kuwait // (163) maktuub kuwait-afriiqiyaa //

B: // (164) hummaa yimkin maax6iin // (165) 9ala-a9tibaar-

innuh-alaan ba9D-albidaayaat-aljaaddah fissinamaa min-
 afriiqiyaa // (166) ?aljazaa?ir-uGair-aljazaa?ir //

A: // (167) ?ina9am // (168) \$amaal-afriiqiyaa //

B: // (169) ?ayDan-i\$mumkin nalmas-athar-almahrajaanaat
 haa6ii // (170) ?istaa6 xaalid // (171) 9ala-
assinamaa?iyiin-alfannaaniin waa ... 9ala-assinamaa
 6aathaa // (172) Gair haa6a-aliHtikaak-uGair haa6a-
attagdiir // (173) ?illii yalmisih-assinamaa?ii
 filmahrajaanaat //

A: // (174) wallah Tab9an Gair-aliHtikaak-uka6aa // (175)
 mumkin biTTariiqah haa6ii na\$r ... ?alfikr // (176) ?au
 littijaah ... wali9laam ... ?al9arabii waa ...
 manTaqatnaa // (177) bi66aat ... ?alayyaam haa6ii //
 (178) lannuh ta9rif-alaan-aSbaH ... ?aSSiraa9 // (179)
 ?au ... ?alma9rakah // (180) ma9rakah siyaasiyyah min
 xilaal-alaflaam-itSiir // (181) mithil ... film ... maut-
 amiirah mathalan // (182) ?alfilim haa6aa // (183)
 biSaraaHah galab linaa muxnaa kullinaa ... biSaraaHah //
 (184) ?u\$ai mu?sif jiddan // (185) ya9ni ... ?asaa?
kathiir lil9arab // (186) walislaam filxaarij // (187)
 waftikir ... ?aan-alwaqt // (188) ?iHna-al9arab // (189)
 walmuslimiin walmasuuliin // (190) yiqayymuu // (191)
 ?au ydrikuu // (192) xuTuurat // (193) haa6a-assilaaH
silaaH-assinamaa?ii // (194) lannuh fissaabiq-ana-aftikir
 // (195) ma9-alasaf-a\$\$adiid // (196) maa kaanuu yaax6uun
 ... maax6iin bijiddiyyah taammah // (197) ?al9amal-
 assinamaa?ii // (198) ?au ... ?alfilim-assinamaa?ii //

(199) ?au ... ?alfannaan-assinamaa?ii // (200) ?anaa
 baguul kilmat-alfannaan lannuh biSaraaHah // (201) ?anaa
 biSaraaHah baini-ubainik ma-aHibhaa // (202) kilmat-
 alfannaan haa6ii // (203) lai\$ // (204) la?an kathiiriin
 min mas?uuliinaa // (205) wal9arab 9umuuman ya9ni //
 (206) maax6iin fikrah-in-alfannaan // (207) ?assinamaa?ii
 // (208) huwa nafs-alfannaan ?au ... ?alfannaanah
filkabaraih // (209) ya9ni ... kilmah minHaTTah 9indanaa
 // (210) ma9-alasaf-a\$\$adiid // (211) bas-alaan ba9d
9amaliyyat ... film maut-amiirah // (212) laazim na9rif-
 in kilmat fannaan-assinamaa?ii taxtalif 9an fannaan-
 alkabaraihaat ?u-a\$yaa? // (213) ?au kilmat fannaan //
 (214) ?illii biSaraaHah ... waSSaxuu sum9at kilmat-
 alfannaan // (215) ba9D-almurtazaqah fii majaalaat-
 assinamaa ... ?al9arabii // (216) ?illii kaanuu naa\$iin
qablina // (217) walfikrah haa6ii jathum // (218) lannuh
 halmurtazaqah mauwjuudiin // (219) biyHaDiruu ... liba9D-
 a\$\$axSiyyaat-alajwaa?-alHamraa xalna-insammiihaa // (220)
 ?au ... ?alajwaa?-a\$\$axSiyyah // (221) ?au ...
 ?almaHaafil-alxaaSSah // (222) waa ... min xilaalhaa
kauwanuu halfikrah ma9 mar-azzaman // (223) ?innuh ...
kul waaHid // (224) ?au kul waHdah fii majaal-assinamaa
 // (225) fannaan // (226) wafannaanah // (227) walfannaan
 walfannaanah nafs-alfannaanah-illii targiS filkabaraihaat
 // (228) willii sum9athaa waSxah // (229) faa ma9-alasaf-
 a\$\$adiid maa fiih farg-ihnaak // (230) maa fiih ... maa
bigaiyumuu // (231) walaa yifarriquu bain kilmat // (232)

?alfannaan-assinamaa?ii // (233) waa ... ?alfannaaniin
min nawaaHi-uxraa // (234) ?almafruuD kul ... kul majaan
lahaa giimathaa wahamiyyathaa // (235) faa ... mu\$arT //
(236) ?ai fannaanah // (237) ?i6aa hii \$axSiyyathaa
waZuruufhaa // (238) ?itkuun minHaTTah // (239) mu\$arT-in
haa6ii tinTibiq 9alaa ... ?ai-insaan fii majaan-aaxar //.

APPENDIX B

TEXT B

- B: // (1) ?anaa bada?t-algiSiid // (2) ?u9mrii taqriib-
arba9ta9a\$ sanah //
- A: // (3) na9am //
- B: // (4) wiHinna-assniin-illii 9i\$naa fiihaa // (5) min
xamsiin sanah // (6) warba9iin sanah // (7) taxtalif
yamm xaalid 9an-ayyaamkum haa6ii //
- A: // (8) laa\$akk //
- B: // (9) la?an-alkuwait kaanat Tarab //
- A: // (10) na9am //
- B: // (11) lailhaa // (12) nahaarhaa kullah Tarab // (13)
wana-a\$tiGil ma9-a\$\$uwaagiil // (14) ?ukaanu-annaas-
iqanuun // (15) ?iqanuun mu lilmaaddah // (16) ?iqanuun
Tarab // (17) ?annajaariin // (18) ?algalaaliif // (19)
maxaiTat lib\$uut // (20) ?illa-axirihi // (21)
walbanaani-illi-ana-a\$tiGil ma9aahum //
- A: // (22) na9am //
- B: // (23) ?uSaarat 9indii raqbah // (24) tuwalla9t
filqiSiid // (25) ?ukaanat lii jaddah-allah yirHamhaa //
(26) ?ismahaa-mTauwa9ah muzah Hamaadah // (27) haa6ii ...
kaanat tiDTarni // (28) ?an-aqra? lahaa-alkutub // (29)
xaaSSatan siirat 9antarah //
- A: // (30) na9am //
- B: // (31) yitjamma9uun 9indahaa majmuu9ah min-al9ijz //
(32) ?umm 9abdallah li9raifaan // (33) ?ujaddat

- 9abdiraHmaan-al9atiiji // (34) waid naas // (35) Hatta-
inni-awqa9 fi-i\$kaal // (36) ?i6aa TaaH 9antarah bissiijin
 // (37) tiquulii maa truuH til9ab lain tifikkah
 minalHabs//
- A: // (38) ?ih //
- B: // (39) ?uSaarat 9in^dii raqbah // (40) ?u ?arju-ann-akuun
 9ind Hisin Zan-aljami9 //
- A: // (41) Taib bubadir 6akart-innik-int // (42) kunt tigras
 luhum haa6ih-assiyar walqiSaS-a\$\$a9biyyah // (43)
 ?intiwaqqaf 9ind bidaayat-addiraasah // (44) wain
 ta9allamt//
- B: // (45) ?anaa mithil ... ?illii gablii min-ahal-alkuwait
 // (46) darast filimbaarkiyyah //
- A: // (47) na9am //
- B: // (48) zaamalt waid naas // (49) filimbaarkiyyah kaan
 9umri 9a\$ir-isniin ?au-iHda9\$ar sanah //
- A: // (50) Taib gabilhaa maa garait fimTauwa9 ?au \$ai //
- B: // (51) laa laa // (52) laa // (53) Tala9t min
 limbaarkiyyah // (54) ?iltaHaqt 9ind mar\$ad-allah
 yarHamah // (55) ?ilain 9umri-arba9ta9a\$ sanah waa ...
balla\$t filkad // (56) ?a\$tiGil // (57) na9am //
- A: // (58) Taib hal lina-an ta6kur // (59) fii haa6ih-
 alfatrah fii ... ?ayyaam limbaarkiyyah // (60) min hum-
 illii zaamalauk fiddiraasah // (61) 9alaa qiSir-almuddah
 ya9ni//
- B: // (62) wallah yi\$ar^rifnii ... ?an-aquul // (63) bikul
SaraaHah // (64) ?in min-akbar zumalaa?ii huwa sumuu-

- alamiir-a\$\$aix jaabir // (65) wa\$\$aix SubaaH-alaHmad //
- (66) wa\$\$aix naaSir s9uud-aSSubaaH // (67) walax-alfaaZil
- xaalid bin Hamad-alxaalid // (68) wamHammad-assaddaitah
- // (69) haa6ulaa zumalaa lii // (70) ?uHina-akbar min
- sumuu-alamiir... ya9ni sinnan ... ya9ni // (71) kaanuu
- zumalaa lii filimbaarkiyyah // (72) ?ina9am//
- A: // (73) Taib bubadir ya9ni-i66akar 9an haa6ihi-alfatrah-
- illii hii fatrat limbaarkiyyah // (74) ?alkam-al9ilmii //
- (75) ?au-attaHSiil-al9ilmi-illii Tala9t fiih // (76)
- ya9ni-almarHalah-illii waSalt lahaa // (77) ?atta9liim //
- (78) ya9ni ... ?ai marHalah nigdar biwagtina-alHaaDir
- niguul // (79) waSal manSuur-alxargaawi 9ind maa tarak-
- almadrisah //
- B: // (80) tarakt-almadrisah // (81) wala-ankir faDil-
- alasaati6ah-illi-anaa ta9a^lamt 9ala-idainhum // (82)
- ?inni-agra? // (83) ?agra? lilmutanabii^b // (84)
- ?ul^asariif-araDii // (85) walbin-arruumii //
- A: // (86) mumtaaz //
- B: // (87) ?agra? makaatibii // (88) waktib makaatibii //
- (89) waa ... haa6a-akbar faDil haa6aa min-allah subHaanah
- wata9aalaa //
- A: // (90) subHaanah //
- B: // (91) wahall yaa ... wayastawi-alla6iinaa ya9lamuun
- walla6iinaa ... // (92) ... na9am //
- A: // (93) Taib-intuwaqaf^a-ihniih 9ind ... 9ind ... // (94)
- haa6ih-almarHalah // (95) gitlii // (96) taHauwalt-ila-
- innik ta9mal ... ?usinnik-arba9ta9a\$ sanah // (97)

hallina-an tiguul linaa 9an ... ya9ni Zuruuf-alinsaan fii
 6aak-alwagt // (98) wal9amal ya9ni fii haa6ih-issin-
 arba9ta9a\$ sanah // (99) ?alHiin-iHnaa 9yaalna-arba9ta9a\$
 sanah ni9tabrah yaahil // (100) winwaklih // (101)
 winlabsih-umaadrii \$unuu // (102) winxaaf 9alaih-uhaa6aa
 // (103) ?auwal fii hassin kaan yi\$tiGil // (104) wiykid
 9alaa 9ailah mumkin yukuun //

B: // (105) na9am //

A: // (106) faa mumkin tiguulii 9an haa6ih-almarHalah //

B: // (107) ?aHCii liC qiSSah //

A: // (108) ?iih tifaDDal //

B: // (109) waa .. ?arju-ann // (110) laa ... ?aHad yiDHak
 9alai // (111) ?au yitahmuunii biqillat-a66uuq // (112)
 fiih waaHid // (113) laa ... ?astaTii9-ann-akammil-ismah
 bas-ismah muTrif//

A: // (114) ?ih //

B: // (115) TaaHat minnah-aanah-umsita^t9a\$ billail // (116)
 kaan fii ... filmaaDii // (117) nig9ad fissikiik // (118)
 ?au filwaTyah // (119) ?au biSSufaat // (120) traab //
 (121) maakuu sayyaaraat // (122) ?annaas yit9atmaun
 billail // (123) haa6aa TaaHat minah-aanah-umsita^t9a\$ //
 (124) tamm yanxil litraab lain-alfair // (125) maa naam
 lain ligaahaa // (126) witSauwarai // (127) ?innah kaanat
 Hayaatnaa Hayaat ta9ab // (128) Hayaat \$igaa // (129)
 laakinhaa Hilwah // (130) ?alHiin-ana-aHyaan // (131)
 ?ilaa \$ift hal9iyaal-illii 9amaarhum 9alaa thalatta9a\$
 warba9ta9a\$ sanah // (132) yaayiin min-aTTinbaaxiyyah

- ?illii hi-alkurah // (133) kull waaHid \$ail-aljuutii
 9alaa Catfah ... ?au lihduum 9alaa Catfah // (134)
 ?ati6akkar-ayyaam-illii kunt-ana-urab9ii // (135) nijii
 min ?a\$\$uwaix // (136) ni\$tiGil firraml // (137) ni\$tiGil
 ma9-albanaanii // (138) ni\$tiGil fi\$\$arikaat // (139)
 ni\$tiGil ma9-alGaanim // (140) ga^zarnaa sniin yamm xaalid
 // (141) ya9ni ... ?astaTii9-aguul liC-innah // (142)
 ?innah 9indanaa bilauwal-ittamrah // (143) ?illii yaakil-
ittamrah // (144) ?au waaHid mathalan ti\$uufinah //
 (145) bidainah tifaaHah //
- A: // (146) ?ih //
- B: // (147) ?illii huu bufsaiwah // (148) haa6aa yijiinaa
 min li9raaq //
- A: // (149) ?ina9am // (150) ?illii huu liSGaar // (151)
 ?alHaamiD //
- B: // (152) ya9ni laa ... waaHid mathalan laagaalah // (153)
waaHid 9indah majmuu9ah bidainah // (154) gaal haah 9asaa
 maa 9indik mariiD //
- A: // (155) ?ih //
- B: // (156) ?alburdaGaal-illii yijiinaa min li9raaq // (157)
 ?ila-akalnaa liSbuur-assimaC haa6aa // (158) nimi\$-
 idainaa fiih // (159) ?ilaa haddarajah // (160) ?illii
yaakil-alhardah wattamrah //
- A: // (161) ?ih //
- B: // (162) ?au-alCithii wattamrah haa6aa wain // (163)
haa6aa wain haa6aa // (164) haa6aa ... haa6aa bin9mah //
 (165) ?ayyaam ... ?ayyaam qaasiyah marrat 9alainaa //

- A: // (166) na9am // (167) na9am // (168) ti9tiqid ?inn
haa6ii Duruuf-alHayaat-alqaasyah // (169) hi-illii //
(170) Sgalat ... ?annaas // (171) wiSgalat-almawaahib
haa6ii // (172) la?annah ... daa?iman // (173) yugaal ...
bi?annah // (174) ya9ni ... ?a\$\$iddah // (175) hi-illii
taxliq // (176) taxliq-arrijaal // (177) wataxliq-
almawaahib wataxliq // (178) la?annah \$unuu ...?alinsaana
ya9timid fiihaa 9alaa nafsih laa ya9timid // (179) ya9ni
maa ykuun-itikaalii // (180) fil9aSr-alHaaDir // (181)
ya9ni najid ... ?inn hunaak-alGaalibiyyah fiihum // (182)
... \$ai min-alitikaaliyyah // (183) ya9ni yitikil 9alaa
?inn-ubuuh biwaffir lah kull \$ai // (184) ?ubuuh bizahib
lah kull \$ai // (185) ?ubuuh ... biya9Tiuh // (186)
?ubuuh madrii \$unuu // (187) ?au ... ?ummaH // (188) ?au
ka6aa // (189) faa maa ... ya9ni maa 9aadat 6iik-arruuH
9ind-alinsaana // (190) ?illii hii ruuH-alkifaaH // (191)
ruuH-almuthaabaraha // (192) ruuH ... ?issa9ii // (193)
9a\$aan yaHSul 9ala-a\$\$ai //
- B: // (194) ?alHagiigah ... ?inni-anaa muHraaj // (195)
?axaaf-inni-aguul kalaam // (196) yiz9al 9alai ba9D-
annaas // (197) \$ufai ... ?auwal // (198) ya9ni-allah
yikarrim-assaam9 // (199) ?a\$\$axS-almakruuh bilfiriij //
(200) ?a\$\$axS-almakruuh-almanbuu6 ... ?illii maaHad-
isallim 9alaih // (201) ?ilaa marr bilfiriij // (202)
?u\$aaf-albaab maftuuH // (203) ?au \$aaf mathalan marah
ma9 zaujhaa // (204) maa yiguul salaamu 9alaikum // (205)
?iHtiraam lilmar?ah //

- A: // (206) na9am //
- B: // (207) haa6aa haa6a-almakruuh bilauwal // (208)
 faa nirja9 // (209) ?ila-almaaDii // (210) ?u9awaa?idhum
 // (211) ?u?axlaaghum // (212) taxtalif 9an-alyuum bi\$ai
 waayd // (213) ya9ni maagdar-aguul // (214) ?axaaf
 yizi9luun 9alai-aljamaa9ah // (215) ?auwal Gair // (216)
 ?auwal laa yigTa9 fikriC // (217) ?innah-arrajul-ilaa yaa
 daxal-albait // (218) SaiHah mistijillah maa tu9aa saad-
 anniDaam // (219) xalaaS maaHad yaHCii // (220) ?alHiin
 yiguluun haa6aa ta?axur // (221) haa6aa ta?axxur yiguluun
 // (222) laa ... ?auwal Gair yamm xaalid // (223) maakuu
 nisbah lilHiin // (224) farg waayd // (225) ?almaaddah
 qaDat ... qaDat 9alaa \$abaabnaa ma9-al?asaf-a\$\$adiid //
 (226) qaDat 9alaihum kathir ... ya9ni //
- A: // (227) Taib bubadir hal linaa ... ?an-na9rif // (228)
 ?ajrik fii 6aak-alwagt wint ti\$tiGil 9umrik-arba9ta9a\$
 sanah // (229) ?i\$kithir kunt taaxi6 // (230) Tab9an
rabiyyaat //
- B: // (231) ?alHaqiigah-umm xaalid // (232) ?anaa ... kunt
 ?a\$tiGil fii hassin // (233) ma9 wild 9ammii //
- A: // (234) ?ih //
- B: // (235) ?illii hu-alfannaan-alastaa6 S9uud-arraa\$id //
- A: // (236) ?ih //
- B: // (237) wiS9uud-arraa\$id // (238) tarbiTah fii ummii //
 (239) Silah 9aa?iliyyah //
- A: // (240) na9am //
- B: // (241) ?ummii ... bint 9abdiraHmaan wahuu wild raa\$id

// (242) wal?ax S9uud yaaxi6nii // (243) ?auwalan
binafi9nii 9ala\$aan-alwaaldah // (244) ?illii haa6aa
?anaa raddait 9alaih // (245) ba9D-aljamiil-illi-a?allif
lah //

A: // (246) ?ina9am //

B: // (247) waa ... ?aHaSSil // (248) fii 6aak-alwagt 9a\$ir-
aanaat // (249) ya9ni taqriib xamsiin fils // (250)
?aHaSSil-ithna9a\$-aanaah // (251) ?aHyaan rabiyyah //
(252) ?aHyaan ... // (253) Hatta-innah yuum min-alayyaam
... S9uud // (254) ?arjuu tasmaHiin lii // (255) haa6ii
mithil-annuktah baguulhaa // (256) kinnaa ni\$tiGil ma9aah
// (257) fii bait min-albiyuut // (258) wis9uud-alma9ruuf
9annah // (259) ?innah muHrij //

A: // (260) ?ih //

B: // (261) SaaHib nuktah //

A: // (262) ?ih //

B: // (263) xafiif Zil // (264) yiz9al ... // (265) yiz9al
9alaa ... 9alaa \$ai basiiT // (266) ?uyarDaa 9alaa \$ai
basiiT //

A: // (267) ?ih //

B: // (268) lammaa Hinnaa kinnaa ni\$tiGil Caan yiguul lii
manSuur // (269) ya9ni yitahakkam 9alai // (270)
yitGa\$mar 9alai // (271) gitlah na9am yaa buraa\$id //
(272) Caan yiguul-aHmad \$auqii maa yi\$tiGil wayya-
albanaanii // (273) ?ana-agdar-aguulah ba9ad // (274)
?imHammad 9abdilwahaab maa y\$tiGil wayya-albanaani //
(275) laakin-axaaf yibaTTil fiinii // (276) waxasir-

al9a\$ir-aanaat // (277) sikatnaa // (278) muDaa 9ala-
almas?alah ... ?umm xaalid // (279) taqriib ... ?athnain-
uthalaathiin sanah // (280) jiit lagaitah yaum
minalayyaam willaa yiDHak // (281) Caan-aguulah haah
buraa\$id // (282) ?alyuum mitjalii tiDHak // (283) Caan-
iguul maa ... maa darait-i\$gaalii 9abdalaTiif-alkuwaitii
// (284) ?albaarHah // (285) filmukaan-alfulaanii
filHaflah-alfulaaniyyah // (286) gilt laa // (287) Caan-
iguul ... ?intah // (288) ?immaa tabnii // (289) willaa
itGanⁿii // (290) gilt lah ... ?iih maa lilmai illa-almal
// (291) nisait yaum tiguul ... 6iik-alkilmah // (292)
Caan-iguul maa nisait // (293) gilt laawallah maa nisait
// (294) faa ... ?anaa-a\$tiGil ma9 s9uud // (295) ?au ma9
wild 9ammitii xalaf // (296) gazzart siniin ... yamm
xaalid ... waiyaahum //

A: // (297) Taib // (298) hal ta9taqid haa6a-almablaG ya9ni
// (299) ... kaan binnisbah lik // (300) yakfii fii 6aak-
alwaqt //

B: // (301) ?anaa yaum min-alayyaam tahaawa\$t ma9-alwaaldah
// (302) ?allah yirHamhaa // (303) ?aguulaha-i\$laun
zainubuu^h bint yairaanaa 9indahaa thimaan baizaat wanaa
maa 9indii \$ai // (304) ?almablaG haa6aa 9a\$r-anaat yitim
muddah yamm xaalid //

A: // (305) maa yinSir^f //

B: // (306) laa yitim muddah //

A: // (307) yitSarSar min mukaan laimukaan // (308) zain
?albanaat kaan yiSir^fuunah-ib\$ai // (309) biTaraf

milfa9hum // (310) biTaraf bixnaghum // (311) ?int wain
tixi\$\$ah//

B: // (312) libnaiyaat maa yiTil9uun //

A: // (313) laa ... ya9ni-albaizaat // (314) qaSdii laaSaar
9induhum baizaat // (315) zain-aSSbai wain-ixi\$
baizaatah//

B: // (316) zigirt Hinnaa balauwal yaum-a9maarnaa 9alaa
xamista9a\$ sanah //

A: // (317) laah ... ?i\$laun ya9ni //

B: // (318) di\$daa\$ah laass// (319) walkudirii // (320)
walmuSar-almuSar-alibriisam // (321) niSirrah filmuSar //
(322) ?aHi^TTahaa bimuxbaatii // (323) muxbaat-assaa9ah //
(324) laakin 9aad haah // (325) ?inn TaaHat ba9ad 9irfai
\$iGlic //..... // (326) laa siniin yamm xaalid siniin
mut9ibah // (327) laakinnaa nafsiyyan fiih raaHah //

A: // (328) ?alHamdu lillaah // (329) ?alHamdu lillaah //
(330) bubadir qilt lii ... ?int ya9ni ba9ad maa tarakt-
addiraasah bidait ti\$tiGil // (331) Tab9an waaSalt ...
?a9tiqid-alqiraa?ah //

B: // (332) wallah kunt-agraa ... waayd //

A: // (333) ?ih //

B: // (334) ?ukaan ... ?alfaDl yirja9 fiih lii ... // (335)
?allah yarHamah // (336) waliC Tuult-al9umur // (337)
yusif^u bin tirkiiT //

A: // (338) na9am //

B: // (339) haa6aa yusif ?uxuu naaSir-illii yigraa
fili6aa9ah //

- A: // (340) na9am //
- B: // (341) haa6aa kaan // (342) huu fa[✓]raa\$ // (343) wahuu
kaatib // (344) ma9 mulla maHammad halmaujuud //
- A: // (345) na9am //
- B: // (346) kaanat-almaktabah ... fissuug-addaaxlii // (347)
sanat tis9ah wathalaathiin halkalaam-illi-aguulah-anaa
// (348) wakutub ma9duudah // (349) laakinnii kunt-ag9ad
ma9 naas // (350) ?akbar minnii sin // (351) wakthar
minnii-i^TTilaa9 //
- A: // (352) na9am //
- B: // (353) mithil-allah yarHumih 9abdallah-aSSaani9 //
- A: // (354) ?ih //
- B: // (355) mithil-aHmad-albi\$ir // (356) mithil fahad
burislilii // (357) mithil-a\$\$aix yu^usif bin'9isaa // (358)
saa9aat yyiyii //
- A: // (359) ?ih //
- B: // (360) 9abdallah-alHaatim // (361) kull ha6uulaa
yigi9duun // (362) wanaa ma9 yusif-astimi9 suwaalifhum//
- A: // (363) na9am //
- B: // (364) waSaarat 9indii raGbah fii ... // (365)
?asta9iir-alkitaab laa baGait-aqraah //
- A: // (366) ?ih //
- B: // (367) ?ih // (368) haa6ii \$aGlitii //
- A: // (369) Taib-abraz min garait luhum fii halfatrah ...
bubadir // (370) ya9ni waththar fiik ka\$aa9ir //
- B: // (371) hu-alHagiigah-a\$u9araa // (372) mithil maa
yiguul ... ?arba9ah // (373) waaHid filma9ma9ah // (374)

waaHid yajrii walaa yujraa ma9ah // (375) waaHid ...
biHaqqik-ann tasma9ah // (376) wahid biHaqqik-ann
taSfa9ah // (377) kull halkalaam haa6aa maarr 9alaiC-
 intai//
 A: // (378) na9am //
 B: //(379) a\$\$u9araa ... ?anaa biraayii mithil-ayyaam-
 alasbuu9 // (380) kull saa9ah tamDii lic fiihaa ... //
 A: // (381) lahaa ... lahaa ... lahaa raunaqhaa //
 B: // (382) laaknii laabaGait-aSSaHiiH // (383) ?ana-aruuH
warja9 9ala-almutanabii^b //
 A: // (384) ?ih //
 B: // (385) wilaabaGait-aDHak // (386) ?aqraa libin-
 arrumii^u//
 A: // (387) ?ibn-arrumii^u //
 B: // (388) filhijaa //
 A: // (389) ?aah //
 B: // (390) ?ammaa fi\$i9r-annabaTii // (391) ?au-a\$\$a9bii //
 (392) maHammad bin li9buun ... biduun munaazi9 //
 A: // (393) ?ih //
 B: // (394) na9am //
 A: // (395) Taib-intuwaqaf-ihniih 9ind kull waaHid minhum //
 (396) niguul 9an-almutanabii^b // (397) haa6aa-a\$\$aa9ir-
 alla6ii laa zaal muxtalifuun fiih-almu?arixuun^x // (398)
 ya9ni ... Hasab maa ?aaxir min kitab 9annah kitaab
 bi9inwaan // (399) ?almutanabii^b maali?-addunnyaa
 wa\$aaGil-innaas // (400) haa6ihi-a\$\$axSiyyah lilmutanabii^b
 ... ?allatii // (401) kaanat mauDi9 jadal 9alaa mar-

al9uSuur // (402) maa6aa taquul 9anhaa min xilaal //

(403) maa gara?t 'ilmutanabii //

B: // (404) ?aguulah fii bait // (405) gaalah hu //.....//

(406) ?intai-alHiin laHa^TTaitii yidainiC-aththintain
wagumtii tiSiri[✓]in bi6niC // (407) maa tasma9iin duwii //

(408) wa\$wi\$ah //

A: // (409) SaH //

B: // (410) ?arrajul // (411) ?iquul-illii yi\$qil-innaas //

(412) wahuu naayim ma9-aulaadah //

A: // (413) ?ih //

B: // (414) haa6aa-almutanabii^b // (415) wala-astaTii9-
awaSfah-anaa // (416) maagdar // (417) maagdar //

A: // (418) Taib limaa6aa ... ya9ni // (419) maa6aa
yastahwiik fii \$i9r-almutanabii^b // (420) hall-alHikmah //

(421) hall ... ya9ni ... ?alhijaa? hall ... // (422)
\$inuu ... yastawqifik fii \$i9r-almutanabii^b //

B: // (423) wallah ... fiih-alHikmah //

A: // (424) na9am //

B: // (425) wafiih-arrujuulah //

A: // (426) ?ih //

B: // (427) wafiih-aTTumuuH // (428) wakull \$ai fii \$i9r-
almutanabii^b // (429) kull \$ai fii \$i9r-almutanabii //

A: // (430) na9am //

B: // (431) kull \$ai tabiinah // (432) taSauwarii ?anaa //

(433) ?aHyaan-astashid // (434) kaanat lii qaDiyyah //

(435) filmaHkamah // (436) filmaHkamah 6iik-assaa9ah-
alqadiimah //

- A: // (437) ?ih //
- B: // (438) waa ... kaan-almas?uul fittanfii6 // (439) hu-
al?ax-alfaaZil faaris-alugayyaan //
- A: // (440) na9am //
- B: // (441) faaris ... maa \$iftah ?anaa // (442) laakinnii
\$ift \$axS // (443) maa tarGab nafsii fii ?ann ... ?ann-
aHtaaj lah ?au-akalmah // (444) ?ista\$hat fii bait-
almutanabii^b // (445) gaSbin 9alai Tala9 ... ?irtifa9
Sautii // (446) wamin ... ?aguul fiihaa ?anaa//
- A: // (447) wamin nakad-addunnya ... //
- B: //..... // (448) ?iDTara^rit ?innii-aruuH baitnaa //
(449) waxa^blii-auraagii min ha\$\$axS // (450) wakirhi-illaa
ha\$\$axS haa6aa // (451) wala-axat willa-alfaraa\$ // (452)
rabuma^b-inn faaris yisma9nii // (453) ?au-aHad balqah
filqaDiyyah 6ii // (454) haa6ii fi-auwal-assitiinaat^t //
(455) wala-axat willaa warai-alfaraa^r\$ yarkiZ // (456)
gaal yabiik-arra?iis // (457) yiit willaa faaris // (458)
sallamt 9alaih //(459) Caan yiguul-i\$gilt ?int // (460)
gilt gaal-almutanabii^b ka6aa // (461) gaal xalSuu-auraagah
// (462) haa6ii min Hikam-almutanabii//
- A: // (463) na9am //
- B: // (464) na9am //
- A: // (465) Taib // (466) ?ibin-arruumii gitli-alhijaa? //
- B: // (467) ?ibin-arr^urumii faDii9 // (468) ?ilaa waSaf-
alaHdab // (469) la9tiraaDa 9alaa xalq-allaah // (470)
?au-ayyumaa // (471) faka?aniⁿC ti\$ufiina^uh fii Suurah
futuGraafiyyah //

- A: // (472) na9am //
- B: // (473) Hattaa yakfiiC //
- A: // (474) ?ih //
- B: // (475) ?inn-allah yar^uhamah fahad bin raa\$id // (476)
xali-ibin-arrumii // (477) fahad bin raa\$id // (478)
?aHyaan // (479) ba9D-ixwaanna-illi-ahjiihum // (480)
yiguul yam9auwad sami9nii qaSiidtii // (481) ?anaa fiih
ba9D-alixwaan-addublumaasiyyiin // (482) ?alHabaayib
6ulaa yiguul manSuur sami9nii // (483) min 9aruDhum-
addaygaan-atGa\$mar-anaa waiyyaah // (484) Tab9an ma-
agdar-aguul-alqaSiidah //
- A: // (485) ?ih //
- B: // (486) faa yiguul bubadir ?ana-alHiin baTTalt ziraari-
alfaugii maa\$abgiH // (487) min hijaak lii // (488) ruuH
mariHah // (489) ?ibin-arruumii mariH // (490) ?iih //
- A: // (491) Taib maa nigdar ya9ni // (492) maa taHafaZ \$ai
mu9aiyan lah //
- B: // (493) ?ibin-arruumii //
- A: // (494) ?ih //
- B: // (495) wallah ya?amal ?ibin-arruumii // (496) ?ibin-
arruumii 9ajiiib // (497) lah qaSiidah fii waHiid-
almuGaniyah//
- A: // (498) na9am //
- B: //.....// (499) ?ana-anSaH // (500) \$abaabnaa
waxwaannaa ... ?almitwal9iin bi\$9r yiqraun yi\$uufuun //
(501) yiqraun Hag-arraiyyaal haa6aa //
- A: // (502) Taib // (503) gilt ?aiDan // (504) binla9buun

- lau jiit bitigraa ... binnisbah li\$\$i9r-a\$\$a9bii // (505)
ya9ni ... haa6ih-a\$\$axSiyyah \$axSiyyat binla9buun //
- (506) lifnuun haa6ii ... ?illii 9ala-amtidaad-aljaziirah
walxaliij haa6ihi // (507) ?allatii .. tarakat lisanawaat
// (508) wasatatruck lisanawaat Tawiilah // (509) ya9ni
... min muHibbii wa9u^{\$}aaq haa6a-allaun // (510) ?alla6i-
ibtada9ah binla9buun // (511) filfunuun // (512) haa6ih-
a\$\$axSiyyah ... ?i\$tiguul 9annah //
- B: // (513) ?umm xaalid // (514) muHammad binla9buun //
(515) ?intai-alHiin 6akartiinii \$ai naasiih-anaa //
- A: // (516) na9am //
- B: // (517) ?anaa // (518) kin^t-atitaba^b9 // (519)
muqaabalaatiC-intai // (520) wabintanaa hudaa Husain //
(521) wajamii9-a\$yaa? tixiS-alfan // (522) min 9arDuhum
kin^t-atitaba^b9 // (523) muqaabalaat ... ?alax-alustaa6
yusif-adduuxii // (524) wa-atimannaa lah kull-attaufiiq
// (525) yusif-adduuxii // (526) ma9-iHtiraamii lah //
(527) walisum9itah-alfanniyyah // (528) ?arju-ann yukuun
fii 9ilmah // (529) ?inn 9abdallah-alfaraj ... muqalid^L //
(530) faa ... ?arju-innii sima9t yaum min-alayyaam //
(531) ma-adrii hu xaTa? ... minnah // (532) ?au nisyaan
// (533) yiguul ?innah ... ?innah ... binla9buun-imtidaad
// (534) binla9buun min maat // (535) maat filkuwait
biTTaa9uun // (536) sanat-alf ... waDin miitain wasab9ah
warbi9iin hijrii //
- A: // (537) hijrii //
- B: // (538) maat biTaa9uun taqriib mi?ah wathmaaniyah

waxamsiin sanah // (539) faa ... 9abdallah-alfaraj-allah
yarHamah// (540) wanaa ma-aHib ya9ni // (541) ?ann-
axuuD fi-a\$\$yaa? ... ?anaa fii qinaa 9anhaa // (542)
9abdallah-alfaraj ... mugallid // (543) jamii9 ...
?ala\$9aar // (544) ... ?illii huu gaalhaa kullah
maaxuu6ah min binla9buun // (545) Kullah muHaakaat fii
binla9buun//

A: // (546) ya9ni taib hall // (547) ya9ni binla9buun 9aa\$
gabil 9abdallah-alfaraj //

B: // (548) faa 9abdallah-alfaraj // (549) ?arju-ann yakuun
fii 9ilm-alax yusif ... ?adduuxii // (550) wanaa lii
mukaanah 9indah // (551) ?innah-aluqniyah maa yaat min
9abdallah-alfaraj //

APPENDIX C
TRANSLATION OF TEXT A

In this translation we attempt to keep a close link between the scripted English text and its spoken Arabic origin. This association is manifested in; (a) the sequence and the distribution of the lexical items in the intonation groups, and (b) parallel translation, whenever possible, especially in cases of intervening phrases. Our aim, here, is not to disturb the lexical inventory of the spoken discourse. Therefore, explanatory words and phrases are used (between brackets) to assist English readers to understand the intended message.

- A: // (1) The important thing is, // (2) in fact, throughout these attempts which I have made // (3) 'Bas yaa BaHar' and '9irs Az-zain' (names of films). // (4) These films had a trustworthy reputation // (5) in the outside world, // (6) in film exhibitions, in particular. // (7) Thank God, I take for granted // (8) that we have established an outstanding name for our cinema. // (9) That is, initially, // (10) we present our films in this standard. // (11) We ought to establish, that is, an outstanding reputation for Kuwaiti film. // (12) That is, of course, it will have an effect, in the near future, upon all the films that // (13) may come out of this region. //
- B: // (14) Good //

A: // (15) This is very important, // (16) because, for example as in 'Bas yaa BaHar', // (17) at the same time, in the seventies, // (18) there were a group of new films, // (19) along with a new (cinema) movement // (20) from Arab countries. // (21) Some of which come from Algeria, // (22) Morocco, Tunisia, // (23) and Iraq. // (24) In those days, there were // (25) a good number of western analysts // (26) who lost faith in Arabic cinema. // (27) Because, Arabic cinema (at that time) was represented by // (28) Egyptian films. // (29) So, because of all that, // (30) I have noticed that very little attention has been paid, by // (31) these analysts, // (32) to our films. // (33) I then began to ask them. // (34) They (the western analysts) speak of the history of Arabic cinema, // (35) which is of course that of the Egyptian cinema, // (36) and their lack of faith in the standard of its (Arabic cinema) performance. // (37) Then, after exchanging views, // (38) not only myself (who was involved), // (39) but also a number of young Arabs (cinema-men) from North Africa. // (40) We began to show them our films. // (41) They accepted our films (in the festival), but with concerned attention. // (42) At the beginning, they were not enthusiastic to allow our films in the festival, because they didn't want to waste time. // (43) When they first came across our films, // (44) they weren't expecting to see modern cinema. (It was a surprise for the western cinema

analysts.) // (45) It was, for them, // (46) the beginning of a new Arabic cinema. //

B: // (47) These attempts. //

A: // (48) We started (showing our films) from that time, in the seventies, // (49) in fact, we established a new image, // (50) an excellent image of Arabic cinema.//

B: // (51) You mean, there is a new direction in Arabic cinema. //

A: // (52) There is a new direction (in Arabic cinema). // (53) Thank God, from the articles, // (54) which have been written, // (55) from the books, // (56) and from the criticism, // (57) we have established an excellent reputation through the films which we have presented (in the exhibition). // (58) There were a number of Arabic films, // (59) not only 'Bas yaa BaHar' // (60) This is, thank God, a new direction which the serious Arab cinema-men have mastered, // (61) and, what serious Arab cinema-men are doing. //

B: // (62) Good. // (63) Some times, // (64) Khalid, // (65) a Kuwaiti citizen, in particular, would feel, // (66) when he reads (the news) that Khalid As-sidiq had entered (the festival) // (67) as the director of the Kuwaiti cinema, // (68) and (Khalid As-sidiq) won the top prize and came first in this competition. // (69) The Kuwaiti citizen, in fact, would be delighted. // (70) He will call to mind that, in fact, // (71) what he is watching // (72) is a masterpiece, // (73) and is worthy

of all the respect of the world. // (74) This is just to confirm your earlier statement , in respect to // (75) In fact, the world nowadays // (76) greets // (77) a thoughtful attempt in the field of Arabic cinema // (78) which departs from the common old face of the Arabic cinema. //

A: // (79) That's right. // (80) Yes, the issue is that // (81) there isn't only, // (82) in exhibitions, // (83) showing of films, // (84) alone. // (85) First of all, you (the participant) receive an invitation. // (86) Because you've become a well known (member of the world cinema community), // (87) people already know you. // (88) They will contact you directly to invite you. // (89) Then, you show your film. // (90) It is a competition. // (91) They select only the outstanding films. // (92) The other films (the less qualified films) are left aside. // (93) After the showing (of your film). // (94) You have to attend the showing (the showing of your film), // (95) and (you have) to discuss your film against the heterogeneous (cinema) background of the participants. // (96) Sometimes, // (97) they might be of five hundred or a thousand (in number). They come from various backgrounds and have different mentalities, and you have to debate your film with them. // (98) Through all these things (the showing of your film and the discussion)... // (99) These things will be graded, // (100) since there is a committee attending these shows.

// (101) The evaluation procedure, then, starts. // (102)
The grading, // (103) the grading of films ... // (104)
In the last festival, for example, // (105) there was a
surprise for me. // (106) Because, in my experience
// (107) of American festivals // (108) there is no hope.
(I was not looking forward to my experience with American
festivals.) // (109) Because, as you know, there is
strong Zionist influence at these festivals // (110) and
in the press (as well). // (111) I attended (the
festival) with no preconceptions. I thought of presenting
my films to give myself a chance to debate, // (112) and
to talk to them (the cinema authorities). // (113)
Maybe... // (114) I may present // (115) At least, I
ought to present what I have. // (116) It was a surprise
for me, at the last moment, // (117) that the sole prize
for a full-length film // (118) was given to my film
'9irs Az-zain'. // (119) To be honest, I was astonished.
// (120) I couldn't believe it. // (121) Because, this
was America, // (122) and it was the only prize (for a
full-length film). // (123) On top of that, the
contestants were from // (124) thirty countries, // (125)
from all over the world. // (126) They were three or four
films from; America, // (127) China, // (128) Japan, //
(129) Scandinavia, // (130) England, and from all over
the world. // (131) I was glued to my chair // (132) to
the extent that the announcer, a well known American
director named Sam Filler, // (133) called my attention

by saying; Mr. Sidiq please come (to the stage). //

(134) I was astounded. // (135) I went to the stage..//

(136) When I reached the stage, honestly, I was in complete shock. // (137) It was, really, a total surprise for me. // (138) What is normal is for some one to expect to win the award, // (139) if he had had the chance to study the films ,by himself, and had judged his film to be among the winners, // (140) and had gathered vibes from here and there. // (141) This time, it took me by complete surprise. // (142) I hadn't spent enough time there (I'd just arrived). // (143) It was only three days after my arrival. // (144) I hadn't had enough time to gather any details about the other films. // (145) In fact, it was // (146) a real surprise for me. // (147) The people there // (148) and the whole American press were not expecting // (149) that a Kuwaiti // (150) would win the highest award in such an international competition, // (151) to the extent that some articles // (152) had headlines saying; // (153) Kuwaiti wins the top prize, // (154) and beneath my picture they wrote; //

(155) African director Khalid As-sidiq. // (156)

Because, you know what? // (157) There is ignorance in some part of their society. // (158) Some people think // (159) that Kuwait is in Africa, // (160) others think that Kuwait is in some other region. // (161) I receive letters, sometimes, // (162) Kuwait, // (163) addressed to Kuwait in Africa. //

- B: // (164) They are, probably, relying // (165) on the fact
that some of the serious attempts (in producing
outstanding films) are coming nowadays, from Africa, //
(166) from Algeria and the like. //
- A: // (167) That's right, // (168) from North Africa. //
- B: // (169) In addition to all of that, is there any
effect from these gatherings, // (170) Mr. Khalid, //
(171) upon the cinema-people and the cinema itself, //
(172) besides the contact (to exchange experience) //
(173) that the cinema-people may achieve from these
gatherings? //
- A: // (174) Apart from this contact // (175) In this
way, one may attempt to exchange ideological views, //
(176) to exchange ideas (about many issues), the
Arabic media, and (exchange) views about our region, //
(177) especially nowadays. // (178) Because, as you know,
the struggle, nowadays, // (179) or the fight, // (180)
is a political one (which is practised) through films. //
(181) For example, (take the film) 'Death of A Princess'
// (182) This film, // (183) frankly, shocks us. // (184)
It is extremely sad, that // (185) in fact, it (the film)
ruined the image of Arabs, // (186) and Muslims in the
world. // (187) I take for granted that it is about time
that, // (188) we as Arabs, // (189) and as Muslims, //
(190) have to re-evaluate // (191) and be aware // (192)
of the danger // 193) of this weapon, the weapon of
cinema-people. // (194) Because, I think, in the past, //

(195) with deep regret, // (196) we weren't paying enough attention // (197) to cinema, // (198) to films, // (199) nor to 'Al-fannaan As-sinamaa?i' (cinema-artist). //

(200) When I say the word 'fannaan', in fact, // (201) keep it of the record, I don't like // (202) this word. // (203) why? // (204) Because, most of our officials, // (205) and the Arabs in general, // (206) have the idea that 'fannaan', // (207) the cinema-artist, // (208) is nothing but a dancer in a night-club, // (209) which is a mean word. // (210) I hate to say so. // (211) But now, after film 'Death of A Princess', // (212) we must bear in mind that the word 'fannaan sinamaa?i' is different from 'fannaan fi kabarah' (a night-club dancer). //

(213) The word 'fannaan'.... // (214) In fact, the people who gave a bad connotation to the word 'fannaan' // (215) were lackeys of Arabic cinema. // (216) They were there for a long time. // (217) This idea (fannaan = night-club dancer) becomes real. // (218) Because, these lackeys were // (219) arranging, for some social figures, 'red' nights (uproarious nights). Let's call it that. // (220) (They were arranging) special gatherings, // (221) and special parties. // (222) Through these sorts of activities and over a long period of time they have established this sort of image. // (223) That is, every man // (224) and every women working in the field of cinema // (225) is 'fannaan' // (226) and every 'fannaan' (male artist), // (227) and every 'fannaanah' (female

artist) is nothing but a night-club dancer, // (228) who has a bad reputation (expected to be working in a prostitution business). // (229) It is a pity that there is no real distinction. // (230) There is no real valuation of.... // (231) There is no real distinction between the word // (232) 'fannaan sinamaa?i' // (233) and people in other fields. // (234) In reality, every field has its own values. // (235) It isn't necessarily true that // (236) any 'fannaanah', // (237) if this is her personality and her character (to be cheap), // (238) this has to be generalised and every 'fannaanah' is degraded. // (239) It isn't true that this judgement is applicable to everyone in the field. //.

APPENDIX D
TRANSLATION OF TEXT B

In this translation, we attempt to keep a close link between the scripted English text and its spoken Arabic origin. This association is manifested in; (a) the sequence and the distribution of the lexical items in the intonation groups, (b) parallel translation, whenever possible, which is clear in cases of intervening phrases. We attempt here not to disturb the lexical inventory of the spoken discourse. However, explanatory words and phrases are used (between brackets) to assist the English reader to understand the intended message.

- B: // (1) I started writing poetry // (2) when I was
about fourteen years old. //
- A: // (3) Yes. //
- B: // (4) Our early days, // (5) fifty years ago, // (6) or
forty years ago, // (7) were different from today. //
- A: // (8) No doubt. //
- B: // (9) Because, Kuwait was really fun. //
- A: // (10) That's right. //
- B: // (11) Its nights, // (12) and its days were all fun.
// (13) I was working with constructors, // (14) and
people were singing. // (15) They were singing not for
money. // (16) They were singing for the fun of it. //

(17) They were carpenters, // (18) people who caulk (ships), // (19) tailors of 'bisht' (a cloak-like woollen wrap for men), // (20) etc. // (21) and the builders. //

A: // (22) Yes. //

B: // (23) It was then, when I first developed an interest (in poetry). // (24) I became hooked on writing poetry. // (25) I had a grandmother (God rest her soul in peace) // (26) her name was 'Mutawa9ah Mawzah Hamaadah'. // (27) She used to force me // (28) to read books for her, // (29) especially, 'Antarah' stories. //

A: // (30) Right. //

B: // (31) A group of old ladies gathered in her house; // (32) mother of Abdallah Al-Araifan, // (33) grandmother of Abdal-Rahman Al-Atiiji, // (34) and a number of other old ladies. // (35) I used to be troubled, // (36) when Antarah was put in prison. // (37) She wouldn't allow me to leave before getting him out of prison (before I finish reading the story). //

A: // (38) Yes. //

B: // (39) Since then, I developed an interest in writing poetry. // (40) I hope, what I am doing is just right. //

A: // (41) Abu Bader, you said that you // (42) were reading these stories for them. // (43) Let us then ask about your early education, // (44) where was it (where did you learn reading)? //

A: // (45) Like many other Kuwaities, in that time. // (46) I studied in Al-Mubarkiyyah school. //

B: // (47) Yes. //

A: // (48) I had many colleagues. // (49) I was ten or eleven years old when I went to school. //

B: // (50) Prior to that, did you study with a Mutawa9 (religious teacher)? //

A: // (51) No. No. // (52) No. // (53) It was afterwards, when I left the regular school, // (54) and joined 'Marshad's' school (religious school) (God rest his soul in peace). // (55) I continued studying with him until the age of fourteen when I first earned my own money // (56) working. // (57) Yes. //

B: // (58) Would you tell us, // (59) during this period, in Al-Mubarakiya's, // (60) who were your colleagues? // (61) Even though that period wasn't very long. //

A: // (62) Frankly, I would say, // (63) with pleasure, that // (64) His Highness the Emir Sheikh Jabir was one of my colleagues, // (65) also Sheikh Subah Al-Ahmad, // (66) Sheikh Nasir Saud Al-Subah, // (67) Mr. Khalid Bin Hamad Al-Khalid, // (68) and Hamad As-Sadaytah. // (69) They were my colleagues. // (70) We were older than His Highness the Emir, that is, in regard to age. // (71) They were my colleagues in Al-Mubarakdiyyah // (72) Yes.//

A: // (73) Abu Bader do you remember, during your study in Al-Mubarakdiyyah, // (74) the amount of knowledge // (75) or the degree that you finished? // (76) That is, the school degree that you obtained. // (77) The education! // (78) In current terms, what is the school degree

that we may say that Mansoor Al-Khargawi obtained when he left school? //

B: // (80) I left school. // (81) I am very grateful to my teachers. // (82) I was able to read. // (83) I read Al-Mutannabi, // (84) Al-Shariif Al-Radi, // (85) and Ibn Al-Rumi. //

A: // (86) Excellent! //

B: // (87) I read (my letters), // (88) and write my letters. // (89) This is a gift from God Almighty. //

A: // (90) 'subHaanah' (praise the Lord). //

B: // (91) Do you expect people // (92) yes. //

A: // (93) We may, have a pause here to talk about // (94) this particular period of time. // (95) You have said // (96) that you begun to work when you were about fourteen years old. // (97) Would you tell us about the life style at that time, // (98) and the living conditions, especially when you were working at the age of fourteen? // (99) Nowadays, we treat fourteen year olds as children. // (100) We almost spoon feed them. // (101) We buy their clothes and help them to dress. // (102) We worry about them. // (103) In the past, a person might start working by the age of fourteen. // (104) He might also support a family. //

B: // (105) That's right. //

A: // (106) Would you tell me about this particular age in the past? //

B: // (107) I'll tell you a story. //

A: // (108) Yes, please //

B: // (109) I hope that // (110) no one will scorn me, // (111) or accuse me of being ill-mannered. // (112) There was a person. // (113) I can't tell you his full name, but he was called Mutrif.. //

A: // (114) Yes. //

B: // (115) He dropped sixteen Anas (16/100 rupee) at night. // (116) In the past, // (117) we used to gather in the streets at night, // (118) in Al-WaTiah, // (119) or in Al-Safat (places for gathering). // (120) It was sand. // (121) There weren't many cars at that time. // (122) People used to stay up late at night. // (123) He dropped sixteen Anahs. // (124) He kept searching everywhere in the sand until sunrise. // (125) He didn't go to sleep until he found it. // (126) It is beyond imagination, // (127) how harsh our life was! // (128) It was all struggle. // (129) But it was beautiful. // (130) Now sometimes, // (131) when I see young people at the age of thirteen or fourteen, // (132) as they come home after playing football // (133) everyone carrying his shoes and clothes on his shoulder. // (134) It reminds me of our early days when my friends and I // (135) were coming from Shuwaik (industrial area), // (136) from our dusty work. // (137) We worked in construction. // (138) We worked in big companies. // (139) We worked with thev Al-Ghanim company. // (140) Oh, mother of Khalid, we spent a number of years doing just that. // (141) I assure you,

// (142) in the past, when one had dates, // (143) when one ate dates, // (144) or you could have seen someone // (145) just carrying apples. //

A: // (146) Yes. //

B: // (147) That is, the apple which is called 'abu fsaiwah' (a small green apple). // (148) We used to bring this apple from Iraq. //

A: // (149) That's right. // (150) The one which is small, // (151) and sour. //

B: // (152) If you met someone // (153) carrying a number of apples in his hands, // (154) you may have wondered if he had bought these apples for a sick person (because they were very rare). //

A: // (155) Yes. //

B: // (156) (The same with) oranges which we brought also from Iraq. // (157) Nowadays when we eat Al-Suboor (fish), // (158) we clean our hands with orange. // (159) We were desperate to the extent // (160) that when one ate dates and Hardah (a type of tahini). //

A: // (161) Yes. //

B: // (162) Or one ate Al-Chirchi (another type of tahini) and dates, it means that he was wealthy. // (163) He was something. // (164) He was a wealthy person. // (165) We suffered and lived through a very tough time. //

A: // (166) Yes. // (167) Yes. // (168) Do you think that these rough living conditions // (169) are the real cause which // (170) train people, // (171) and force them to

be skilful. // (172) Because, we always // (173) say
that, // (174) tough living conditions // (175) are the
real inspiration // (176) for people, // (177) and the
creator of skills. It also creates ...// (178) Usually,
people rely on others. They // (179) are dependent on
others. // (180) Nowadays, // (181) we see that there is
a good number of young people // (182) who are totally
dependent (on others). // (183) They rely on their
parents to arrange things for them. // (184) His father
will insure that things are ready for him. // (185) His
father will give him, // (186) will and so on.
// (187) Or his mother, // (188) and so on. // (189) They
have lost the will, // (190) the will to struggle, //
(191) the perseverance, // (192) the spirit to strive //
(193) in order to get what he wants. //

B: // (194) In fact, I am reluctant. // (195) I don't want
to say things // (196) which may cause antagonism to some
people. // (197) Look, in the past, // (198) with all my
respect (to the new generation), // (199) the one who was
really disliked in the neighbourhood, // (200) the one
everyone hated. He wouldn't greet (by saying hello), //
(201) when he passed by // (202) and saw an open door //
(203) where a lady was sitting with her husband. // (204)
This disliked character would not say hello. // (205)
That is because he respected the lady. //

A: // (206) That's right. //

- B: // (207) That is the most hated person in the neighbourhood. // (208) Now, we go back // (209) to the people of the past, // (210) to their customs, // (211) and to their behaviour. // (212) They were unique. // (213) I can't say more. // (214) I am afraid that some people will castigate me. // (215) Our time was different. // (216) (Listen) don't you ever dare to think // (217) that when the man of the house used to get in, // (218) everyone (in the house) would remain silent. // (219) No one dared to make a sound. // (220) Nowadays, they say this is a sign of backwardness. // (221) This is backwardness nowadays, they say. // (222) No, our time was completely different. // (223) There is no sign of comparison between that time and the present. // (224) There is a great difference. // (225) Materialism controls almost every aspect of life nowadays, especially for young people. // (226) It (materialism) destroys the young generation. //
- A: // (227) Now, Abu Bader, is it possible to tell us // (228) how much you earned, at that time, when you were working at the age of fourteen? // (229) How much you earned? // (230) Of course, the currency was in Rupees.//
- B: // (231) In fact, // (232) I was working when I was fourteen. // (233) I was working with my cousin //
- A: // (234) Yes. //
- B: // (235) I was working with my cousin who is the singer Saud Al-Rashid. //

A: // (236) Yes. //

B: // (237) Saud Al-Rashid // (238) was related to my mother, // (239) a family relationship. //

A: // (240) Yes. //

B: // (241) My mother is the daughter of Abdal-Rahman and he is the son of Rashid (cousins). // (242) Saud got me a job. // (243) First, he was giving me the opportunity to earn my own money, and secondly, because of his kinship to my mother. // (244) Nowadays, I am paying off, // (245) some of my debt to him, by writing songs for him.//

A: // (246) Yes. //

B: // (247) I use to make, // (248) at that time, ten Anas a day (1/10 Rupee). // (249) That is equivalent to fifty Fils (one Kuwaiti Dinaar = 1000 fils). // (250) Sometimes, I make twelve Anas. // (251) One Rupee, // (152) sometimes. // (253) One day, Saud // (254) Please allow me to say this. // (255) It is like a joke. // (256) We were working for him (Saud), // (257) in one of the houses. // (258) Saud is known // (259) as a funny character. //

A: // (260) Yes! //

B: // (261) He is a joker. //

A: // (262) Yes! //

B: // (263) He is an easy going person who // (264) may get angry // (265) for a simple reason, // (266) and quickly gets back to normal. //

A: // (267) Yes, //

B: // (268) While we were working, he called upon me. //

(269) He was, of course, joking. // (270) He was teasing me. // (271) I replied; yes Abu Khalid. // (272) Then he said; Ahmad Shawki (a famous Arab poet) wouldn't work as a builder. // (273) I could have said // (274) that Muhammad Abdal-Wahab (a famous Arab singer) wouldn't work as a chief constructor. // (275) But I was afraid that he'd fire me // (276) and I'd lose my wage for that day. // (277) I remained silent. // (278) That was // (279) almost thirty two years ago. // (280) I caught him one day overjoyed. // (281) I said; Abu Khalid // (282) today you are happy and laughing. // (283) He replied saying: Do you know what Abdal-lateef Al-Kuwaiti had said, // (284) last night, // (285) in that certain place in that certain party? // (286) I said no. // (287) He (Al-Kuwaiti) said to me (Saud) that // (288) either you construct houses, // (289) or you sing. // (290) I, then, replied saying that everything gets back to its origin one day. // (291) Do you remember when you said that (Ahmad Shawki wouldn't work as a builder). // (292) He answered: You haven't forgotten all those years? // (293) I said no. // (294) So, I worked for Saud. // (295) I also worked for my other cousin Khalaf. // (296) I have wasted days and years, oh! mother of Khalid. //

A: // (297) Yes! // (298) Do you think that this amount of money // (299) was, for you, // (300) enough at that time? //

B: // (301) One day I had a quarrel with my mother, //
 (302) may God rest her in peace. // (303) I was
 questioning: Why has Zaynab, our neighbours' daughter,
 got eight Anas and I don't have anything? // (304) My
 wage, ten Anas, used to last for a long time. //

A: // (305) You didn't spend it right away? //

B: // (306) No. It used to last for a long time. //

A: // (307) You hide your money in a number of places. //
 (308) Okay, the girls hide their money in things like //
 (309) the edge of their scarf // (310) or the edge of
 their 'Bukhnag' (another type of scarf). // (311) Where
 did you keep your money? //

B: // (312) The girls weren't allowed to go outside. //

A: // (313) I mean the money, // (314) when you had money.
 // (315) Where did you, as a boy, keep your money? //

B: // (316) At the age of fifteen, we were very sporty.//

A: // (317) Oh. How is that? //

B: // (318) We used to wear Dishdashah Laas (a long
 man's dress made of silk-like material). // (319) We used
 to have handkerchieves. // (320) We used to have a
 handkerchief made of silk. // (321) I hid my money in my
 handkerchief // (322) and I put it in my pocket. // (323)
 I put it in my watch's pocket. // (324) Then, watch it
 (one has to be very careful)! // (325) If it got lost,
 then I might have to do the same thing that Mutrif did
 (search for a lost coin in the sand). // (326) Mother of
 Khalid, our days were tough // (327) but we were

psychologically happy. //

A: // (328) Thank God. // (329) Thank God. // (330) Abu Bader, you told me earlier that you left school and turned to work. // (331) I presume that you continued to read. //

B: // (332) Yes, I've read a lot. //

A: // (333) Okay. //

B: // (334) The one who encouraged me to read was, // (335) God rest his soul in peace, // (336) and may God give you a long life, // (337) Yousif Bin Tarkiit. //

A: // (338) Yes. //

B: // (339) That is Yousif the brother of Nasir who reads (the Quran) on the radio. //

A: // (340) Yes. //

B: // (341) He was // (342) working as a servant // (343) and as a clerk // (344) with Mullaa Muhammad. //

A: // (345) Yes. //

B: // (346) The library was located in the inner souq (market). // (347) This was in the year thirty nine (1939), // (348) when the library was there. // (349) I usually sat with people who // (350) were older, // (251) and had more knowledge than myself. //

A: // (352) Yes. //

B: // (353) To name some, there was Abdallah Al-Sani9, //

A: // (354) Yes. //

B: // (355) Ahmad Al-Bishir, // (356) Fahad Bu Risli, // (357) Yousf Bin Aisa. // (358) He uased to come

infrequently to the library. //

A: // (359) Yes. //

B: // (360) There were also people like Abdallah AL-Hatim. // (361) When they used to gather discussing (an issue), // (362) Yousif and myself used to listen. //

A: // (363) Yes. //

B: // (364) It is then when I first developed an interest in reading. // (365) I used to borrow books whenever I wanted to read. //

A: // (366) Yes. //

B: // (367) Yes. // (368) This was my daily routine. //

A: // (369) Abu Bader, could you tell me some names of those famous writers that you've read? // (370) That is, anyone that you've read and followed his footsteps, as a poet.//

B: // (371) The poets, in fact, // (372) are (of) four (kinds) according to one poet; // (373) one is off-track, // (374) one runs and no one would dare catch him, // (375) one you may listen to, // (376) and one you may slap in the face. // (377) You are probably aware of all that. //

A: // (378) Yes. //

B: // (379) I view the poets in a similar way to the way I see the seven days of the week. // (380) Every hour of the week has //

A: // (381) Has its own taste! //

B: // (382) But, I really // (383) almost always refer to Al-Mutannabi. //

A: // (384) Oh! //

B: // (385) When I want to laugh, // (386) I may read Ibn Al-Rumi. //

A: // (387) For Ibn Al-Rumi? //

B: // (388) In 'Al-Hija?' (satiric poetry). //

A: // (389) Yes. //

B: // (390) For 'nabati', // (391) or 'As-Shabi' (folk-poetry), // (392) I read Muhammad Bin Labun, and no one else. //

A: // (393) Yes. //

B: // (394) Yes. //

A: // (395) Let us ask, here, about each one of them. // (396) What could one say about Al-Mutannabi? // (397) This poet whose life story is still in dispute among historians. // (398) From what I know, which comes from a book entitled; // (399) 'Mutanabi, the subject of everyone's talk'. // (400) The character of Al-Mutannabi // (401) was in dispute for a long time. // (402) What would you say, in the light of // (403) what you've read (of his works)? //

B: // (404) I would encapsulate my portrayal of him in one verse // (405) taken from his own poetry. // // (406) When you put your hands and close your ears, // (407) do you hear a noise? // (408) A noise like hissss. //

A: // (409) That's right. //

B: // (410) The man (Al-Mutannabi) // (411) is the one who

keeps others // (412) occupied while he is asleep. //

A: // (413) Yes. //

B: // (414) This is Al-Mutannabi. // (415) I can't describe him better. // (416) I can't. // (417) I can't. //

A: // (418) Why? // (419) What do you appreciate in his poetry? // (420) Is it the wisdom? // (421) Is it 'Al-hija?' (sarcasm)? // (422) What do you admire most in Al-Mutannabi's poetry? //

B: // (423) In fact, he has wisdom. //

A: // (424) That is right. //

B: // (425) He has masculinity. //

A: // (426) Yes. //

B: // (427) He has inspiration. // (428) Everything is included in Al-Mutannabi's poetry. // (429) Everything you may look for is included in Al-Mutannabi's poetry. //

A: // (430) Yes. //

B: // (431) Everything that you may look forward to is included in his poetry. // (432) Would you believe it! // (433) I, sometimes, cite his poetry. // (434) I had a case // (435) in the court, // (436) in the court which was located in the old market. //

A: // (437) Yes. //

B: // (438) The one who was the chief of the court, // (439) was Faris Al-Wagayyan. //

A: // (440) That's right. //

B: // (441) I didn't see Faris, at that time, // (442) but met a person, // (443) whom I don't like to talk to or

even ask a favour. // (444) Then I recalled a verse from Al-Mutannabi's poetry. // (445) Unconsciously, I raised my voice saying; // (446) saying; 'wa min nakad'.... //

A: // (447) 'wa min nakad ?addunya ...' (part of the verse).//

B: // (448) I was forced to go home // (449) leaving my papers behind, just because of that person. // (450) Because of my hatred of that man. // (451) Suddenly, I saw the clerk running. // (452) It might have been that Faris heard my voice, // (453) or somebody told him. // (454) That was in the early sixties. // (455) Suddenly, the clerk was running after me. // (456) He, then, told me that the chief of the court wants to talk to me. // (457) When I came in, it was Faris. // (458) I greeted him. // (459) He immediately asked: What did you say? // (460) I replied: It wasn't me, it was Al-Mutannabi who said so and so. // (461) He, then, ordered the clerk to finish all what I've asked for at once. // (462) This is an example of Al-Mutanabi's poetry. //

A: // (463) That's right. //

B: // (464) That's right. //

A: // (465) Now, // (466) Ibn Al-Rumi. You've said Al-hija? (sarcasm). //

B: // (467) Ibn Al-Rumi is incredible. // (468) When he describes the hunchback, // (469) we shouldn't make fun of God's will, // (470) or any scenery, // (471) it sounds as if it is a photograph.//

A: // (472) Yes. //

B: // (473) It is so accurate to the degree that...//

A: // (474) Yes. //

B: // (475) Fahad Bin Rashid, // (476) leaving Ibn Al-Rumi aside, // (477) Fahad Bin Rashid // (478) Sometimes, // (479) some of my friends, whom I joke with, // (480) ask me to repeat the funny parts more than once. // (481) Some of my friends, // (482) those with nice tactful characters, // (483) one of them Al-Daygan, we use to joke quite often. // (484) I can't, of course, tell you his part of the poem. //

A: // (485) Uhuh. //

B: // (486) He often says that he can't close his upper (collar) button, // (487) because of my irony (my poems) (as sign of having enough). // (488) He has a cheerful personality. // (489) Ibn Al-Rumi is also a comic. // (490) Yes. //

A: // (491) Would you, that is // (492) Do you remember something from his poetry? //

B: // (493) Ibn Al-Rumi? //

A: // (494) Yes, Ibn Al-Rumi. //

B: // (495) Ibn Al-Rumi, // (496) Ibn Al-Rumi is unique. // (497) He has written a poem about the singer Wahidah. //

A: // (498) Yes. //

B: // (499) I really encourage // (500) young people who nowadays admire poetry to read, to see, // (501) to read

Ibn Al-Rumi. //

- A: // (502) Now, // (503) you've also mentioned, // (504) Ibn Labun for the folk-poetry. // (505) That is, this character of Ibn Labun, // (506) and this type of folklore which is spread all over the Peninsula and the Gulf, // (507) which lasted for years. // (508) It will also last for a number of years to come. // (509) It'll last longer among those who love this type of poetry, // (510) which Ibn Labun created. // (511) This unique poetry. // (512) What would you say about it? //
- B: // (513) Mother of Khalid, // (514) Muhammad Bin Labun // (515) You've just reminded me of something.//
- A: // (516) Yes. //
- B: // (517) I was, // (518) following // (519) all of your interviews, // (520) and Huda's. // (521) I am a good listener to the radio especially when art is the subject. // (522) Among which, // (523) Yousf Al-Doghi's interview. // (524) I wish him all the success. // (525) Yousf Al-Doghi, // (526) with all my respect, // (527) to his reputation // (528) I hope he will take note of the fact that // (529) Abdallah Al-Faraj is an imitator. // (530) I, one day, overheard him (Yousif).... // (631) I really don't know whether it was a mistake, // (532) or he had forgotten. // (533) He was saying that there is an extension to Ibn Labun's poetry. // (534) Ibn Labun died // (535) of tuberculosis (TB) in Kuwait, // (536) in 1247//

A: // (537) Hijri. //

B: // (538) Ibn Labun died of TB nearly 158 years ago. //
 (539) Abdallah Al-Faraj, // (540) I hate, really // (541)
 to say things, which may cause some annoyance. // (542)
 Abdallah Al-Faraj is a mimic. // (543) All of his poetry,
 // (544) is taken from Ibn Labun. // (545) It is all
 taken from Ibn Labun. //

A: // (546) Now, that is, // (547) Ibn Labun comes prior to
 Abdallah Al-Faraj. //

B: // (548) Abdallah Al-Faraj, // (549) I hope that Yousf
 will take note of this // (550) and I am sure he will, //
 (551) that the song wasn't written by Abdallah Al-Faraj.
 //.....

APPENDIX E

UNMARKED/MARKED TONICITY

This appendix illustrates the unmarked and the marked positions of the nucleus as far as the information structure is concerned. We have used the convention of underlining the segment (segments) bearing the nucleus. The following symbols are also used to illustrate the type of tonicity in intonation groups:

- (S) : Single-item intonation group
- (U) : Unmarked tonicity
- (M) : Marked tonicity
- (ML) : Lexically marked
- (MC) : Contextually marked

TEXT ONE

- (1) bas-almuhimm-innuh // (U)
- (2) biSaraaHah min xilaal halmuHaawalaat-illii 9amaltahaa// (U)
- (3) muHaawalat bas yaabaHar wa9irs-azzain // (ML)
- (4) ?almuHaawalaat haa6ii kaanat lahaa Sadaa kabiir
fil9aalam // (U)
- (5) filxaarij // (U)
- (6) fii min xilaal-almaHaafil-assinamaa?iyyah bi66aat // (U)
- (7) walHamdu lillaah ya9ni ... ?aftikir // (U)
- (8) ya9ni baiyaDnaa waih-assinamaa // (U)
- (9) ya9ni kabidaayah xiTwah kaanat-innuh // (U)
- (10) ?ingadim-aflaamnaa bilmustawaa haa6aa // (U)
- (11) wanaDa9 ya9ni sum9ah mumtaazah lilfilm-alkuwaitii // (U)
- (12) ?uhaa6aa sayu?aththir filmustaqbal 9alaa jami9-alaflaam-
illii // (U)
- (13) HatiTla9 min-almanTaqah hinaa // (U)
- (14) jamiil // (S)
- (15) waa haa6aa muhimm jiddan // (U)
- (16) lannuh min xilaal mathalan bas yaabaHar // (U)
- (17) finafs-alayyaam fissab9iinaat // (U)
- (18) kaanat majmuu9at-aflaam jadiidah // (U)
- (19) bimaajah jadiidah // (ML)
- (20) min-adduwal-al9arabiyyah // (U)
- (21) minhum min-aljazaa?ir // (U)
- (22) walmaGrib watuunis // (U)
- (23) wal9iraag // (U)
- (24) fiwaqt ... ?illii // (U)
- (25) ?akthar-annugaad-assinamaa?iyiin fil9aalam ?alGarbii// (U)
- (26) kaanuu faaqdiin-aththiqah fissinama-al9arabiyyah // (U)
- (27) lannuh-assinama-al9arabiyyah kaanat tatamaththal fii// (MC)
- (28) ?assinama-almaSriyyah // (MC)

- (29) faa 9a\$aan Ci6iih // (U)
- (30) \$ift fiih qillat ... ?ihtimaam min // (U)
- (31) ?annuqaad ha6ailaa // (ML)
- (32) tijaah-aflaamnaa // (U)
- (33) fabdait ... ?as?alhum // (U)
- (34) ?iguul yuguuluun lii 9an taariix taariix-assinama-
al9arabiyyah // (U)
- (35) Tab9an hi-almaSriyyah // (U)
- (36) waa ya9ni 9adam thiqatihum bilmustawa-alfanni-illii
kaanat-itqadim-uka6aa // (U)
- (37) faa ba9d-anniqaa\$ // (U)
- (38) mubas-anaa fardiyyan // (U)
- (39) ba9D-a\$sabaab-al9arabii min \$amaal-afriiqiyaa ...nafs...
?alwaqt // (U)
- (40) fabdainaa na9riD 9alaihuma // (U)
- (41) daxxalu-aflaamnaa bihtimaam // (U)
- (42) ?auwal filbidaayah kaanuu Tab9an Gair raGbaaniin-idaxxluu
yiDai9uu wagtuhum // (U)
- (43) faa lammaa daxxaluu fi9lan 9amal // (ML)
- (44) maa tuwaga9uu-innuh sinamaa jadiidah // (U)
- (45) faa binnisbah luhum kaanat hinaa // (U)
- (46) ?inTilaag lissinama-al9arabiyyah-aljadiidah // (U)
- (47) ?illii hi-almuHaawalaat haa6ii // (ML)
- (48) faa bidainaa min 6aak-alayyaam min-assab9iinaat // (U)
- (49) ya9ni kauwannaa fikrah jadiidah // (MC)
- (50) fikrah mumtaazah lissinama-al9arabiyyah // (ML)
- (51) ?innuh fiih Harakah jadiidah lissinama-al9arabiyyah // (U)
- (52) ?innuh fiih Harakah jadiidah // (ML)
- (53) ?uba9dain-alHamdu lillaah min-almaqalaat // (U)
- (54) ?illii kaanuu yiktibu // (U)
- (55) walkutub // (U)
- (56) wannaqd // (U)
- (57) ya9ni 9indanaa ... ?a\$yaa? wasum9ah mumtaazah min xilaal
... laflaam-illii qadamnaahaa // (ML)
- (58) kaan min Zuminhum majmuu9at-aflaam // (U)
- (59) mi\$ faqaT kaan bas yaabaHar // (MC)
- (60) faa haa6aa walHamdu lillaah ya9ni \$ai jidiid-illii
gaa9id-assinamaa?i-al9arabi-aljaad // (U)
- (61) ?a\$sabaab-aljaaddiin-illii gaa9id-ikaunuun lissinama-
al9arabiyyah // (U)
- (62) jamiil // (S)
- (63) fii ba9D-alaHyaan // (U)
- (64) xaalid // (S)
- (65) ya\$9ur-almuwaaTin-alkuwaitii bi66aat // (U)
- (66) lammaa yigraa 9an xabar duxuul xaalid-iSSiddiiq // (U)
- (67) muxrij-assinama-alkuwaitiyyah fii mahrajaan // (MC)
- (68) waa Hiyaaztih 9ala-arfa9 jaa?izah warfa9 taqdiir fii
haa6a-almahrajaan // (U)
- (69) ya\$9ur bilfi9l bisa9aadah kabiirah // (U)

- (70) wayitSauwar-innuh bilfi9l // (U)
 (71) haa6a-al9amaal-illii \$aahidah // (U)
 (72) yanaal kul haa6a-alHaZwah // (U)
 (73) wayanaal kul haa6a-attagdiir fil9aalam // (U)
 (74) bidaayah wata?kiid likalaamik 9an // (U)
 (75) ?innuh bilfi9l haa6a-al9aalam ... ?al?aan // (U)
 (76) yastaqbil // (U)
 (77) Harakah jaaddah fissinama-al9arabiyyah // (ML)
 (78) Gair-alHarakah-illii 9ahidhaa ... walmutamaththilah
 fissinama-al9arabiyyah fissaabiq // (MC)
 (79) ?ina9am // (S)
 (80) faa ... ?illii ... ?uxuwi-almauwDuu9 ... ?innuh // (U)
 (81) mi\$ faqaT hunaalik // (U)
 (82) filmahrajaanaat // (MC)
 (83) 9arD-aflaam // (MC)
 (84) ?ubas // (U)
 (85) ?auwal \$ai ... tiyiyk da9wah // (U)
 (86) lannuh xalaaS ... Saarat sum9itak ma9ruufah // (U)
 (87) wannaas biya9rafuu // (U)
 (88) yittiSluu fiik mubaa\$aratan yad9uuk // (MC)
 (89) fatqaddim filmik // (MC)
 (90) yiSbiH-ixtiyaar // (U)
 (91) yixtaaru-alaflaam-aljaidah // (U)
 (92) walbaaqi-iTalla9uuhum barra-almahrajaan // (U)
 (93) waba9d-al9arD // (U)
 (94) taHDur hunaak-al9arD // (U)
 (95) wanniqaa\$... ma9 jami9-almustawayaat-alHaaDriin // (U)
 (96) ?aHyaanan // (S)
 (97) yikunuun xamsimiyyah-alf \$axS-itnaaqi\$ ma9aahum fii
 jami9 mustawayyaathum-u9aqliyyaathum // (U)
 (98) faa ... min xilaal hala\$yaa? haa6ii // (U)
 (99) haa6ii kulha-itqayyam // (U)
 (100) lamma-iSiir lajnat-attaHkiim yiHDaru-ala\$yaa? haa6ii // (U)
 (101) faba9dain tiSiir 9amaliyyat tauwzii9-aljawaa?iz
 walahamiyyah // (U)
 (102) wannuqaaT // (U)
 (103) tauwzii9-annuqaaT 9ala-alaflaam // (ML)
 (104) faa fii mathalan mahrajaan-alaxiir // (MC)
 (105) kaanat binnisbah lii Sadmah // (U)
 (106) lannuh ... xibriti // (U)
 (107) ma9 mahrajaanaat fi-amriikaa // (U)
 (108) maa fiih-amal // (U)
 (109) lannuh ta9rif fiih hunaak ta?thiir Sahyuunii kabiir
 9ala-almahrajaanaat // (U)
 (110) waSSaHaafah-ukilhaa // (U)
 (111) faa ... ?anaa HaDart Ci6iih gilt-anaaqi\$-alfilim // (MC)
 (112) waa ... ?atkallam ma9aahum // (U)
 (113) yimkin // (S)
 (114) na9mal // (S)
 (115) 9alalaqal-inqadim min maa 9indanaa // (MC)
 (116) faa fafuji?t fi-axir laHZah // (U)
 (117) ?innuh-aljaa?izah-alwaHiidah lilfilm-arriwaa?i
 -aTTawiil // (U)

- (118) kaanat lii ... film 9irs-azzain // (MC)
 (119) ?anaa biSaraaHah tisammart // (U)
 (120) maa ... maaSaddagt // (U)
 (121) lannuh fi-amriikaa // (ML)
 (122) waljaa?izah-alwaHiidah // (ML)
 (123) ma9-innuh kaan-almu\$aarikiin fiih Hawaalai // (U)
 (124) thalaathiin dauwlah // (U)
 (125) min jami9-anHaa?-al9aalam // (MC)
 (126) fiihum thalaath-arba9-aflaam min-amriikaa // (ML)
 (127) waSSiin // (U)
 (128) walyaabaan // (U)
 (129) wadduwal liskindinaafiyyah // (U)
 (130) wingiltaraa kul-al9aalam // (MC)
 (131) faa qaa9id ... mitsammir // (MC)
 (132) Hatta-illi-a9lan-aljaa?izah muxrij kabiir-amriiki
 -ismih saam filar // (U)
 (133) faa yguuli yaa saiyd Siddiiq mattifaZZal // (U)
 (134) ?anaa mi\$-imSaddiq // (MC)
 (135) fariHt 9ala-almasraH // (U)
 (136) ?ana-auwal marrah-anSidim biSaraaHah // (U)
 (137) mufaaja?ah ya9ni ... Gariibah kaanat // (U)
 (138) ?al9aadah-alwaaHid yitwagga9 ... ?aljaa?izah // (U)
 (139) lannuh yigaarin-alaflaam binafsih // (U)
 (140) ?uyisma9 kalaam minniih ... TaraaTii\$-uka6aa // (U)
 (141) faa ... ?almarrah haa6ii kaanat mufaaja?ah // (U)
 (142) ?uba9dain-anaa maa Saarlii muddah Tawiila-hnaak // (U)
 (143) Saarlui thalat-ayyaam // (U)
 (144) faa ma-amdaanii biSaraaHah-aaxi6 ma9luumaat kaamlah
 9an-alaflaam-illii mauwjuudah // (U)
 (145) faa ... biSaraaHah kaanat // (U)
 (146) mufaaja?ah binnisbah lii // (U)
 (147) waa ... ?annaas-illii HaaDriin-ihnaak // (U)
 (148) waSSaHaafah fi-amriikaa kulhaa maa tuwaqqa9uu // (U)
 (149) ?in waaHid min-alkuwait // (U)
 (150) ya9ni yufuuz biljaa?izah-alwaHiidah limahrajaan
 9aalamii // (ML)
 (151) lidarajah-innuh ba9D-almaqaalaat // (U)
 (152) Tab9an-almaan\$it biyguul // (U)
 (153) ?alkuwaitii yafuuz bi?aHsan jaa?izah filmahrajaan // (U)
 (154) witaHt-aSSurah kaatbiin // (U)
 (155) ?almuxrij-alafriiqi xaalid-iSSiddiiq // (U)
 (156) lannuh hummaa \$inu // (U)
 (157) ya9ni fiih ... \$uwayyat jahil filmujtama9 // (U)
 (158) lannuh yiftikruu ba9aDhum // (U)
 (159) ?in-alkuwait juz? min-afriiqiyaa // (U)
 (160) ?aHyaanan yiftikru-alkuwait juz? min manaaTiq thaanyah // (U)
 (161) tijiinii rasaa?il-aHyaanan // (U)
 (162) kuwait // (S)
 (163) maktuub kuwait-afriiqiyaa // (MC)
 (164) hummaa yimkin maax6iin // (U)
 (165) 9ala-a9tibaar-innuh-alaan ba9D-albidaayaat-aljaaddah
 fissinamaa min-afriiqiyaa // (U)
 (166) ?aljazaa?ir-uGair-aljazaa?ir // (ML)

- (167) ?ina9am // (S)
 (168) \$amaal-afriiqiyaa // (ML)
- (169) ?ayDan-i\$mumkin nalmas-athar-almahrajaanaat haa6ii// (U)
 (170) ?istaa6 xaalid // (ML)
 (171) 9ala-assinamaa?iyiin-alfannaaniin waa ...
 9ala-assinamaa 6aathaa // (U)
 (172) Gair haa6a-aliHtikaak-uGair haa6a-attagdiir // (U)
 (173) ?illii yalmisih-assinamaa?ii filmahrajaanaat // (MC)
- (174) wallah Tab9an Gair-aliHtikaak-uka6aa // (ML)
 (175) mumkin biTTariiqaah haa6ii na\$r ... ?alfikr // (U)
 (176) ?au littijaah ... wali9laam ... ?al9arabii waa ...
 manTaqaatnaa // (U)
 (177) bi66aat ... ?alayyaam haa6ii // (U)
 (178) lannuh ta9rif-alaan-aSbaH ... ?aSSiraa9 // (U)
 (179) ?au ... ?alma9rakah // (U)
 (180) ma9rakah siyaasiyyah min xilaal-alaflaam-itSiir // (U)
 (181) mithil ... film ... maut-amiirah mathalan // (U)
 (182) ?alfilim haa6aa // (ML)
 (183) biSaraaHah galab linaa muxnaa kullinaa biSaraaHah // (U)
 (184) ?u\$ai mu?sif jiddan // (U)
 (185) ya9ni ... ?asaa? kathiir lil9arab // (U)
 (186) walislaam filxaarij // (U)
 (187) waftikir ... ?aan-alwaqt // (U)
 (188) ?iHna-al9arab // (U)
 (189) walmuslimiin walmas?uuliin // (U)
 (190) yigayymuu // (U)
 (191) ?au yidrikuu // (U)
 (192) xuTuurat // (S)
 (193) haa6a-assilaaH silaaH-assinamaa?ii // (U)
 (194) lannuh fissaabiq-ana-aftikir // (U)
 (195) ma9-alasaf-a\$Sadiid // (MC)
 (196) maa kaanuu yaax6uun maax6iin bijiddiyyah taammah // (U)
 (197) al9amal-assinamaa?ii // (U)
 (198) ?au ... ?alfilim-assinamaa?ii // (ML)
 (199) ?au ... ?alfannaan-assinamaa?ii // (U)
 (200) ?anaa baguul kilmat-alfannaan lannuh biSaraaHah // (U)
 (201) ?anaa biSaraaHah baini-ubainik ma-aHibhaa // (U)
 (202) kilmat-alfannaan haa6ii // (ML)
 (203) lai\$ // (S)
 (204) la?an kathiiriin min mas?uuliinaa // (U)
 (205) wal9arab 9umuuman ya9ni // (MC)
 (206) maax6iin fikrah-in-alfannaan // (ML)
 (207) ?assinamaa?ii // (ML)
 (208) huwa nafs-alfannaan ?au ... ?alfanaanah filkabaraih//(U)
 (209) ya9ni ... kilmah minHaTTah 9indanaa // (U)
 (210) ma9-alasaf-a\$Sadiid // (ML)
 (211) bas-alaan ba9d 9amaliyyat ... film maut-amiirah // (U)
 (212) laazim na9rif-in kilmat fannaan-assinamaa?ii taxtalif
 9an fannaan-alkabaraihaat ... ?u-a\$yaa? // (ML)
 (213) ?au kilmat fannaan // (ML)
 (214) ?illii biSaraaHah waSaxuu sum9at kilmat-alfannaan // (U)

- (215) ba9D-almurtazaqah fii majaalaat-assinamaa ...
 ?al9arabii // (U)
- (216) ?illii kaanuu naa\$iin qablina // (U)
- (217) walfikrah haa6ii jathum // (U)
- (218) lannuh halmurtazaqah mauwjuudiin // (ML)
- (219) biyHaDiruu liba9D-a\$\$axSiyyaat-alajwaa?-alHamraa
 xalna-insammiihaa // (U)
- (220) ?au ... ?alajwaa?-a\$\$axSiyyah // (U)
- (221) ?au ... ?almaHaafil-alxaaSSah // (MC)
- (222) waa ... min xilaalhaa kauwanuu halfikrah ma9 mar-
 azzaman // (U)
- (223) ?innuh ... kul waaHid // (U)
- (224) ?au kul waHdah fii majaal-assinamaa // (ML)
- (225) fannaan // (S)
- (226) wafannaanah // (S)
- (227) walfannaan walfannaanah nafs-alfannaanah-illii
 targiS filkabaraihaat // (U)
- (228) willii sum9athaa waSxah // (U)
- (229) faa ma9-alasaf-a\$\$adiid maa fiih farq-ihnaak // (U)
- (230) maa fiih ... maa bigaiyumuu // (U)
- (231) walaa yifarriguu bain kilmat // (MC)
- (232) ?alfannaan-assinamaa?ii // (ML)
- (233) waa ... ?alfannaaniin min nawaaHi-uxraa // (ML)
- (234) ?almafruuD kul ... kul majaal lahaa qiimathaa
 wahamiyyathaa // (U)
- (235) faa ... mu\$arT // (U)
- (236) ?ai fannaanah // (ML)
- (237) ?i6aa hii \$axSiyyathaa waZuruufhaa // (U)
- (238) ?itkuun minHaTTah // (U)
- (239) mu\$arT-in haa6ii tinTibiq 9alaa ... ?ai-insaan fii
 majaal-aaxar //. (U)

TEXT TWO

- (240) ?anaa bada?t-algiSiid // (U)
- (241) ?u9mrii taqriib-arba9ta9a\$ sanah // (U)
- (242) na9am // (S)
- (243) wiHinna-assniin-illii 9i\$naa fiihaa // (U)
- (244) min xamsiin sanah // (U)
- (245) warba9iin sanah // (U)
- (246) taxtalif yamm xaalid 9an-ayyaamkum haa6ii // (U)
- (247) laa\$akk // (S)
- (248) la?an-alkuwait kaanat Tarab // (U)
- (249) na9am // (S)
- (250) lailhaa // (U)
- (251) nahaarhaa kullah Tarab // (U)
- (252) wana-a\$tiGil ma9-a\$\$uwaaqiil // (U)

(253) ?ukaanu-annaas-iganuun // (U)
 (254) ?iganuun mu lilmaaddah // (ML)
 (255) ?iganuun Tarab // (U)
 (256) ?annajaariin // (U)
 (257) ?alqalaaliif // (U)
 (258) maxaiTat lib\$uut // (U)
 (259) ?illa-axirihi // (U)
 (260) walbanaani-illi-ana-a\$tiGil ma9aahum // (MC)

 (261) na9am // (S)

 (262) ?uSaarat 9indii raqbah // (U)
 (263) tuwalla9t filqiSiid // (U)
 (264) ?ukaanat lii jaddah-allah yirHamhaa // (U)
 (265) ?ismahaa-mTauwa9ah muzah Hamaadah // (U)
 (266) haa6ii ... kaanat tiDTarni // (U)
 (267) ?an-aqra? lahaa-alkutub // (ML)
 (268) xaaSSatan siirat 9antarah // (U)

 (269) na9am // (S)

 (270) yitjamma9uun 9indahaa majmuu9ah min-al9ijz // (U)
 (271) ?umm 9abdallah li9raifaan // (U)
 (272) ?ujaddat 9abdiraHmaan-al9atiiji // (U)
 (273) waid naas // (U)
 (274) Hatta-inni-awqa9 fi-i\$kaal // (U)
 (275) ?i6aa TaaH 9antarah bissijin // (ML)
 (276) tiquulii maa truuH til9ab lain tifikkah minalHabs // (U)

 (277) ?ih // (S)

 (278) ?uSaarat 9inii raqbah // (U)
 (279) ?u ?arju-ann-akuun 9ind Hisin Zan-aljamii9 // (U)

 (280) Taib bubadir 6akart-innik-int // (U)
 (281) kunt tиграа luhum haa6ih-assiyar walqiSaS-a\$a9biyyah// (U)
 (282) ?intiwaaqqaf 9ind bidaayat-addiraasah // (U)
 (283) wain ta9allamt// (U)

 (284) ?anaa mithil ... ?illii gablii min-ahal-alkuwait // (U)
 (285) darast filimbaarkiyyah // (MC)

 (286) na9am // (S)

 (287) zaamalt waid naas // (U)
 (288) filimbaarkiyyah kaan 9umri 9a\$ir-isniin ?au-iHda9\$ar sanah // (U)

 (289) Taib gabilhaa maa garait fimTauwa9 ?au \$ai // (MC)

 (290) laa laa // (U)
 (291) laa // (S)
 (292) Tala9t min limbaarkiyyah // (U)
 (293) ?iltaHaqt 9ind mar\$ad-allah yarHamah // (U)

- (294) ?ilain 9umri-arba9ta9a\$ sanah waa balla\$t filkad // (U)
 (295) ?a\$tiGil // (MC)
 (296) na9am // (S)
- (297) Taib hal lina-an ta6kur // (ML)
 (298) fii haa6ih-alfatrah fii ... ?ayyaam limbaarkiyyah // (U)
 (299) min hum-illii zaamalaauk fiddiraasah // (U)
 (300) 9alaa qiSir-almuddah ya9ni// (U)
- (301) wallah yi\$arifnii ... ?an-aguul // (U)
 (302) bikul SaraaHah // (U)
 (303) ?in min-akbar zumalaa?ii huwa sumuu-alamiir-a\$saix
 jaabir // (U)
 (304) wa\$saix SubaaH-alaHmad // (ML)
 (305) wa\$saix naaSir s9uud-aSSubaaH // (U)
 (306) walax-alfaaZil xaalid bin Hamad-alxaalid // (U)
 (307) wamHammad-assaddaitah // (U)
 (308) haa6ulaa zumalaa lii // (U)
 (309) ?uHina-akbar min sumuu-alamiir ya9ni sinnan ya9ni // (ML)
 (310) kaanuu zumalaa lii filimbaarkiyyah // (U)
 (311) ?ina9am// (S)
- (312) Taib bubadir ya9ni-i66akar 9an haa6ihi-alfatrah-illii
 hii fatrat limbaarkiyyah // (ML)
 (313) ?alkam-al9ilmii // (U)
 (314) ?au-attaHSiil-al9ilmi-illii Tala9t fiih // (MC)
 (315) ya9ni-almarHalalah-illii waSalt lahaa // (MC)
 (316) ?atta9liim // (MC)
 (317) ya9ni..?ai marHalalah niqdar biwagtina-alHaaDir niguul// (U)
 (318) waSal manSuur-alxargaawi 9ind maa tarak-almadrisah //(U)
- (319) tarakt-almadrisah // (ML)
 (320) wala-ankir faDil-alasaati6ah-illi-anaa ta9alamt 9ala-
 idainhum // (U)
 (321) ?inni-agra? // (U)
 (322) ?agra? lilmutanabii // (ML)
 (323) ?ul\$ariif-araDii // (U)
 (324) walbin-arruumii // (U)
- (325) mumtaaz // (S)
- (326) ?agra? makaatibii // (ML)
 (327) waktib makaatibii // (U)
 (328) waa haa6a-akbar faDil haa6aa min-allah subHaanah
 wata9aalaa // (U)
- (329) subHaanah // (S)
- (330) wahall yaa wayastawi-alla6iinaa ya9lamuun walla6iinaa// (U)
 (331) ... na9am // (S)
- (332) Taib-intuwaqaf-ihniih 9ind ... 9ind ... // (U)
 (333) haa6ih-almarHalalah // (U)
 (334) gitlii // (U)

- (335) taHauwalt-ila-innik ta9mal.?usinnik-arba9ta9a\$ sanah/(MC)
- (336) hallina-an tiguul linaa 9an ... ya9ni Zuruuf-alinsaana
fii 6aak-alwagt // (U)
- (337) wal9amal ya9ni fii haa6ih-issin-arba9ta9a\$ sanah // (MC)
- (338) ?alHiin-iHnaa 9yaalna-arba9ta9a\$ sanah ni9tabrah
yaahil // (U)
- (339) winwaklih // (S)
- (340) winlabsih-umaadrii \$unuu // (U)
- (341) winxaaf 9alaih-uhaa6aa // (U)
- (342) ?auwal fii hassin kaan yi\$tiGil // (U)
- (343) wiykid 9alaa 9ailah mumkin yukuun // (U)
- (344) na9am // (S)
- (345) faa mumkin tiguulii 9an haa6ih-almarHalah // (ML)
- (346) ?aHCii liC qiSSah // (U)
- (347) ?iih tifaDDal // (U)
- (348) waa .. ?arju-ann // (ML)
- (349) laa ... ?aHad yiDHak 9alai // (U)
- (350) ?au yitahmuunii biqillat-a66uuq // (U)
- (351) fiih waaHid // (U)
- (352) laa...?astaTii9-ann-akammil-ismah bas-ismah muTrif// (U)
- (353) ?ih // (S)
- (354) TaaHat minnah-aanah-umsita9a\$ billail // (U)
- (355) kaan fii ... filmaaDii // (U)
- (356) nig9ad fissikiik // (U)
- (357) ?au filwaTyah // (U)
- (358) ?au biSSufaata // (U)
- (359) traab // (S)
- (360) maakuu sayyaaraat // (U)
- (361) ?annaas yit9atmaun billail // (U)
- (362) haa6aa TaaHat minah-aanah-umsita9a\$ // (ML)
- (363) tamm yanxil litraab lain-alfair // (U)
- (364) maa naam lain ligaahaa // (U)
- (365) witSauwarai // (U)
- (366) ?innah kaanat Hayaatnaa Hayaat ta9ab // (U)
- (367) Hayaat \$iqaa // (MC)
- (368) laakinhaa Hilwah // (U)
- (369) ?alHiin-ana-aHyaan // (U)
- (370) ?ilaa \$ift hal9iyaal-illii 9amaarhum 9alaa thalatta9a\$
warba9ta9a\$ sanah // (U)
- (371) yaayiin min-aTTinbaaxiyyah ?illii hi-alkurah // (U)
- (372) kull waaHid \$ail-aljuutii 9alaa Catfah ... ?au
lihduum 9alaa Catfah // (ML)
- (373) ?ati6akkar-ayyaam-illii kunt-ana-urab9ii // (U)
- (374) nijii min ?a\$\$uwaix // (U)
- (375) ni\$tiGil firraml // (MC)
- (376) ni\$tiGil ma9-albanaanii // (ML)
- (377) ni\$tiGil fi\$\$arikaat // (U)

- (378) ni\$tiGil ma9-alGaanim // (MC)
 (379) gazarnaa sniin yamm xaalid // (U)
 (380) ya9ni ... ?astaTii9-aguul liC-innah // (U)
 (381) ?innah 9indanaa bilauwal-ittamrah // (U)
 (382) ?illii yaakil-ittamrah // (ML)
 (383) ?au waaHid mathalan ti\$uufinah // (ML)
 (384) bidainah tiffaaHah // (U)
- (385) ?ih // (S)
- (386) ?illii huu bufsaiwah // (U)
 (387) haa6aa yijiinaa min li9raaq // (U)
- (388) ?ina9am // (S)
 (389) ?illii huu liSGaar // (U)
 (390) ?alHaamiD // (S)
- (391) ya9ni laa ... waaHid mathalan laagaalah // (ML)
 (392) waaHid 9indah majmuu9ah bidainah // (ML)
 (393) gaal haah 9asaa maa 9indik mariiD // (U)
- (394) ?ih // (S)
- (395) ?alburdaGaal-illii yijiinaa min li9raaq // (U)
 (396) ?ila-akalnaa liSbuur-assimaC haa6aa // (U)
 (397) nimi\$-idaina fiih // (U)
 (398) ?ilaa haddarajah // (U)
 (399) ?illii yaakil-alhardah wattamrah // (ML)
- (400) ?ih // (S)
- (401) ?au-alCirCii wattamrah haa6aa wain // (U)
 (402) haa6aa wain haa6aa // (ML)
 (403) haa6aa ... haa6aa bin9mah // (U)
 (404) ?ayyaam ... ?ayyaam qaasiyah marrat 9alainaa // (ML)
- (405) na9am // (S)
 (406) na9am // (S)
 (407) ti9tiqid ?inn haa6ii Duruuf-alHayaat-alqaasyah // (U)
 (408) hi-illii // (MC)
 (409) Sqalat ... ?annaas // (U)
 (410) wiSqalat-almawaahib haa6ii // (ML)
 (411) la?annah ... daa?iman // (U)
 (412) yuqaal ... bi?annah // (U)
 (413) ya9ni ... ?a\$\$iddah // (U)
 (414) hi-illii taxliq // (U)
 (415) taxliq-arrijaal // (U)
 (416) wataxliq-almawaahib wataxliq // (ML)
 (417) la?annah \$unuu ... ?alinsaana ya9timid fiihaa 9alaa
 nafsah laa ya9timid // (U)
 (418) ya9ni maa ykuun-itikaalii // (U)
 (419) fil9aSr-alHaaDir // (U)
 (420) ya9ni najid ... ?inn hunaak-alGaalibiyyah fiihum // (U)
 (421) \$ai min-alitikaaliyyah // (U)

- (422) ya9ni yitikil 9alaa ?inn-ubuuh biwaffir lah kull \$ai// (U)
- (423) ubuuh bizahib lah kull \$ai // (ML)
- (424) ubuuh ... biya9Tiih // (ML)
- (425) ubuuh madrii \$unuu // - (ML)
- (426) ?au ... ?ummah // (U)
- (427) ?au ka6aa // (U)
- (428) faa maa ya9ni maa 9aadat 6iik-arruuH 9ind-alinsaan // (U)
- (429) ?illii hii ruuH-alkifaaH // (U)
- (430) ruuH-almuthaabarrah // (ML)
- (431) ruuH ... ?issa9ii // (U)
- (432) 9a\$aan yaHSul 9ala-a\$ai // (U)
- (433) ?alHagiigah ... ?inni-anaa muHraj // (U)
- (434) ?axaaf-inni-aguul kalaam // (U)
- (435) yiz9al 9alai ba9D-annaas // (U)
- (436) \$ufai ... ?auwal // (MC)
- (437) ya9ni-allah yikarrim-assaam9 // (U)
- (438) ?a\$axS-almakruuh bilfiriij // (U)
- (439) ?a\$axS-almakruuh-almanbuu6 ... ?illii maaHad
-isallim 9alaih // (U)
- (440) ?ilaa marr bilfiriij // (U)
- (441) ?u\$aaaf-albaab maftuuH // (U)
- (442) ?au \$aaf mathalan marah ma9 zaujhaa // (ML)
- (443) maa yiquul salaamu 9alaikum // (U)
- (444) ?iHtiraam lilmar?ah // (U)
- (445) na9am // (S)
- (446) haa6aa haa6a-almakruuh bilauwal // (ML)
- (447) faa nirja9 // (U)
- (448) ?ila-almaaDii // (MC)
- (449) ?u9awaa?idhum // (U)
- (450) ?u?axlaaghum // (U)
- (451) taxtalif 9an-alyuum bi\$ai waayd // (U)
- (452) ya9ni maagdar-aguul // (U)
- (453) ?axaaf yizi9luun 9alai-aljamaa9ah // (ML)
- (454) ?auwal Gair // (U)
- (455) ?auwal laa yigTa9 fikriC // (U)
- (456) ?innah-arrajul-ilaa yaa daxal-albait // (U)
- (457) SaiHah mistijillah maa tu9aa saad-anniDaam // (U)
- (458) xalaaS maaHad yaHCii // (U)
- (459) ?alHiin yiguluun haa6aa ta?axur // (U)
- (460) haa6aa ta?axxur yiguluun // (ML)
- (461) laa ... ?auwal Gair yamm xaalid // (MC)
- (462) maakuu nisbah lilHiin // (U)
- (463) farq waayd // (U)
- (464) ?almaaddah qaDat ... qaDat 9alaa \$abaabnaa ma9
-al?asaf-a\$adiid // (U)
- (465) qaDat 9alaihum kathiir ... ya9ni // (ML)
- (466) Taib bubadir hal linaa ... ?an-na9rif // (ML)
- (467) ?ajrik fii 6aak-alwagt wint ti\$tiGil 9umrik
-arba9ta9a\$ sanah // (U)
- (468) ?i\$kithir kunt taaxi6 // (U)

- (469) Tab9an rabiyyaat // (U)
- (470) ?alHaqiiqah-umm xaalid // (U)
- (471) ?anaa ... kunt ?a\$tiGil fii hassin // (U)
- (472) ma9 wild 9ammii // (U)
- (473) ?ih // (S)
- (474) ?illii hu-alfannaan-alastaa6 S9uud-arraa\$id // (U)
- (475) ?ih // (S)
- (476) wiS9uud-arraa\$id // (ML)
- (477) tarbiTah fii ummii // (ML)
- (478) Silah 9aa?iliyyah // (U)
- (479) na9am // (S)
- (480) ?ummii ... bint 9abdiraHmaan wahuu wild raa\$id // (ML)
- (481) wal?ax S9uud yaaxi6nii // (U)
- (482) ?auwalan binafi9nii 9ala\$aan-alwaaldah // (U)
- (483) ?illii haa6aa ?anaa raddait 9alaih // (U)
- (484) ba9D-aljamiil-illi-a?allif lah // (U)
- (485) ?ina9am // (S)
- (486) waa ... ?aHaSSil // (U)
- (487) fii 6aak-alwagt 9a\$ir-aanaat // (U)
- (488) ya9ni taqriib xamsiin fils // (U)
- (489) ?aHaSSil-ithna9a\$a-aanaah // (ML)
- (490) ?aHyaan rabiyyah // (U)
- (491) ?aHyaan ... // (S)
- (492) Hatta-innah yuum min-alayyaam ... S9uud // (MC)
- (493) ?arjuu tasmaHiin lii // (ML)
- (494) haa6ii mithil-annuktah baguulhaa // (U)
- (495) kinnaa ni\$tiGil ma9aah // (U)
- (496) fii bait min-albiyuut // (U)
- (497) wis9uud-alma9ruuf 9annah // (U)
- (498) ?innah muHrij // (U)
- (499) ?ih // (S)
- (500) SaaHib nuktah // (U)
- (501) ?ih // (S)
- (502) xafiif Zil // (U)
- (503) yiz9al ... // (S)
- (504) yiz9al 9alaa ... 9alaa \$ai basiiT // (ML)
- (505) ?uyarDaa 9alaa \$ai basiiT // (U)
- (506) ?ih // (S)
- (507) lammaa Hinnaa kinnaa ni\$tiGil Caan yiguul lii manSuur/ML)

- (508) ya9ni yitahakkam 9alai // (U)
- (509) yitGa\$mar 9alai // (MC)
- (510) gitlah na9am yaa buraa\$id // (U)
- (511) Caan yiguul-aHmad \$auqii maa yi\$tiGil wayya-albanaanii/(U)
- (512) ?ana-aqdar-aguulah ba9ad // (U)
- (513) ?imHammad 9abdilwahaab maa y\$tiGil wayya-albanaani //(ML)
- (514) laakin-axaaf yibaTTil fiinii // (U)
- (515) waxasir-al9a\$sir-aanaat // (U)
- (516) sikatnaa // (U)
- (517) muDaa 9ala-almas?alah ... ?umm xaalid // (U)
- (518) taqriib ... ?athnain-uthalaathiin sanah // (U)
- (519) jiit lagaitah yaum minalayyaam willaa yiDHak // (U)
- (520) Caan-aguulah haah buraa\$id // (U)
- (521) ?alyuum mitjalii tiDHak // (U)
- (522) Caan-iguul maa ... maa darait-i\$qaalii 9abdalaTiif-
alkuwaitii // (U)
- (523) ?albaarHah // (S)
- (524) filmukaan-alfulaanii filHaflah-alfulaaniyyah // (U)
- (525) gilt laa // (ML)
- (526) Caan-iguul ... ?intah // (U)
- (527) ?immaa tabnii // (U)
- (528) willaa itGanii // (U)
- (529) gilt lah ... ?iih maa lilmai illa-almal // (U)
- (530) nisait yaum tiguul ... 6iik-alkilmah // (U)
- (531) Caan-iguul maa nisait // (ML)
- (532) gilt laawallah maa nisait // (U)
- (533) faa ... ?anaa-a\$tiGil ma9 s9uud // (U)
- (534) ?au ma9 wild 9ammitii xalaf // (ML)
- (535) qazzart siniin ... yamm xaalid ... waiyaahum // (U)
- (536) Taib // (S)
- (537) hal ta9taqid haa6a-almablaG ya9ni // (U)
- (538) ... kaan binnisbah lik // (U)
- (539) yakfii fii 6aak-alwaqt // (U)
- (540) ?anaa yaum min-alayyaam tahaawa\$t ma9-alwaaldah // (U)
- (541) ?allah yirHamhaa // (U)
- (542) ?aguulaha-i\$laun zainubuu bint yairaanaa 9indahaa
thimaan baizaat wanaa maa 9indii \$ai // (U)
- (543) ?almablaG haa6aa 9a\$r-anaat yitim muddah yamm xaalid/(MC)
- (544) maa yinSirf // (U)
- (545) laa yitim muddah // (ML)
- (546) yitSarSar min mukaan laimukaan // (U)
- (547) zain ?albanaat kaan yiSiruunah-ib\$ai // (U)
- (548) biTaraf milfa9hum // (U)
- (549) biTaraf bixnaghum // (ML)
- (550) ?int wain tixi\$\$ah// (U)
- (551) libnaiyaat maa yiTil9uun // (U)
- (552) laa ... ya9ni-albaizaat // (U)

- (553) qaSdii laaSaar 9induhum baizaat // (ML)
 (554) zain-aSSbai wain-ixi\$ baizaatah// (U)
- (555) ziqirt Hinnaa balauwal yaum-a9maarnaa 9alaa
 xamista9a\$ sanah // (U)
- (556) laah ... ?i\$laun ya9ni // (U)
- (557) di\$daa\$ah laas // (U)
 (558) walkudirii // (U)
 (559) walmuSar-almuSar-alibriisam // (U)
 (560) niSirrah filmuSar // (ML)
 (561) ?aHiTahaa bimuxbaatii // (U)
 (562) muxbaat-assaa9ah // (U)
 (563) laakin 9aad haah // (U)
 (564) ?inn TaaHat ba9ad 9irfai \$iGliC // (ML)
 (565) laa siniin yamm xaalid siniin mut9ibah // (U)
 (566) laakinnaa nafsiyyan fiih raaHah // (U)
- (567) ?alHamdu lillaah // (U)
 (568) ?alHamdu lillaah // (ML)
 (569) bubadir gilt lii ... ?int ya9ni ba9ad maa tarakt-
 addiraasah bidait ti\$tiGil // (ML)
 (570) Tab9an waaSalt ... ?a9tiqid-alqiraa?ah // (U)
- (571) wallah kunt-agraa ... waayd // (U)
- (572) ?ih // (S)
- (573) ?ukaan ... ?alfaDl yirja9 fiih lii ... // (MC)
 (574) ?allah yarHamah // (ML)
 (575) waliC Tuult-al9umur // (U)
 (576) yusif bin tirkii // (U)
- (577) na9am // (S)
- (578) haa6aa yusif ?uxuu naaSir-illii yigraa fi1i6aa9ah // (U)
- (579) na9am // (S)
- (580) haa6aa kaan // (ML)
 (581) huu faraa\$ // (U)
 (582) wahuu kaatib // (U)
 (583) ma9 mulla maHammad halmaujuud // (U)
- (584) na9am // (S)
- (585) kaanat-almaktabah ... fissuug-addaaxlii // (U)
 (586) sanat tis9ah wathalaathiin halkalaam-illii-a9uulah-anaa//MC)
 (587) wakutub ma9duudah // (U)
 (588) laakinnii kunt-ag9ad ma9 naas // (U)
 (589) ?akbar minnii sin // (MC)
 (590) wakthar minnii-iTTilaa9 // (U)

- (591) na9am // (S)
- (592) mithil-allah yarHumih 9abdallah-aSSaani9 // (U)
- (593) ?ih // (S)
- (594) mithil-aHmad-albi\$ir // (U)
- (595) mithil fahad burislii // (U)
- (596) mithil-a\$\$aix yusif bin 9isaa // (U)
- (597) saa9aat yiyyi // (U)
- (598) ?ih // (S)
- (599) 9abdallah-alHaatim // (U)
- (600) kull ha6uulaa yigi9duun // (U)
- (601) wanaa ma9 yusif-astimi9 suwaalifhum// (U)
- (602) na9am // (S)
- (603) waSaarat 9indii raGbah fii ... // (MC)
- (604) ?asta9iir-alkitaab laa baGait-aqraah // (U)
- (605) ?ih // (S)
- (606) ?ih // (S)
- (607) haa6ii \$aGlitii // (U)
- (608) Taib-abraz min garait luhum fii halfatrah bubadir // (U)
- (609) ya9ni waththar fiik ka\$aa9ir // (U)
- (610) hu-alHagiigah-a\$\$u9araa // (U)
- (611) mithil maa yiguul ... ?arba9ah // (U)
- (612) waaHid filma9ma9ah // (ML)
- (613) waaHid yajrii walaa yujraa ma9ah // (ML)
- (614) waaHid ... biHaqqik-ann tasma9ah // (U)
- (615) wahid biHaqqik-ann taSfa9ah // (U)
- (616) kull halkalaam haa6aa marr 9alaiC-intai// (U)
- (617) na9am // (S)
- (618) ?a\$\$u9araa...?anaa biraayii mithil-ayyaam-alasbuu9 // (ML)
- (619) kull saa9ah tamDii lic fiihaa ... // (U)
- (620) lahaa ... lahaa ... lahaa raunaqhaa // (U)
- (621) laaknii laabaGait-aSSaHiiH // (U)
- (622) ?ana-aruuh warja9 9ala-almutanabii // (U)
- (623) ?ih // (S)
- (624) wilaabaGait-aDHak // (U)
- (625) ?aqraa libin-arrumii// (ML)
- (626) ?ibn-arrumii // (ML)

- (627) filhijaa // (U)
- (628) ?aah // (S)
- (629) ?ammaa fi\$ir-annabaTii // (U)
- (630) ?au-a\$a9bii // (U)
- (631) maHammad bin li9buun ... biduun munaazi9 // (U)
- (632) ?ih // (S)
- (633) na9am // (S)
- (634) Taib-intuwaqaf-ihniih 9ind kull waaHid minhum // (ML)
- (635) niguul 9an-almutanabii // (ML)
- (636) haa6aa-a\$a9ir-alla6ii laa zaal muxtalifuun fiih-
almu?arixuun // (U)
- (637) ya9ni Hasab maa ?aaxir min kitab 9annah kitaab
bi9inwaan// (U)
- (638) ?almutanabii maali?-addunnyaa wa\$aGil-innaas // (ML)
- (639) haa6ihi-a\$aaxSiyyah lilmutanabii ... ?allatii // (U)
- (640) kaanat mauDi9 jaal 9alaa mar-al9uSuur // (U)
- (641) maa6aa taquul 9anhaa min xilaal // (U)
- (642) maa gara?t lilmutanabii // (U)
- (643) ?aguulah fii bait // (U)
- (644) gaalah hu // (MC)
- (645) ?intai-alHiin laHaTaitii yidainiC-aththintain
wagumtii tiSiriin bi6niC // (U)
- (646) maa tasma9iin duwii // (U)
- (647) wa\$wi\$ah // (U)
- (648) SaH // (S)
- (649) ?arrajul // (S)
- (650) ?iquul-illii yi\$gil-innaas // (U)
- (651) wahuu naayim ma9-aulaadah // (U)
- (652) ?ih // (S)
- (653) haa6aa-almutanabii // (MC)
- (654) wala-astaTii9-awaSfah-anaa // (U)
- (655) maaqdar // (ML)
- (656) maaqdar // (ML)
- (657) Taib limaa6aa ... ya9ni // (U)
- (658) maa6aa yastahwiik fii \$ir-almutanabii // (U)
- (659) hall-alHikmah // (U)
- (660) hall ... ya9ni ... ?alhijaa? hall ... // (ML)
- (661) \$inuu ... yastawqifik fii \$ir-almutanabii // (MC)
- (662) wallah ... fiih-alHikmah // (U)
- (663) na9am // (S)

- (664) wafiih-arrujuulah // (ML)
- (665) ?ih // (S)
- (666) wafiih-aTTumuuH // (U)
- (667) wakull \$ai fii \$i9r-almutanabii // (U)
- (668) kull \$ai fii \$i9r-almutanabii // (ML)
- (669) na9am // (S)
- (670) kull \$ai tabiinah // (ML)
- (671) taSauwarii ?anaa // (ML)
- (672) ?aHyaan-asta\$hid // (U)
- (673) kaanat lii qaDiiyyah // (U)
- (674) FilmaHkamah // (U)
- (675) filmaHkamah 6iik-assaa9ah-alqadiimah // (ML)
- (676) ?ih // (S)
- (677) waa ... kaan-almas?uul fittanfii6 // (U)
- (678) hu-al?ax-alfaaZil faaris-alugayyaan // (U)
- (679) na9am // (S)
- (680) faaris ... maa \$iftah ?anaa // (U)
- (681) laakinnii \$ift \$axS // (U)
- (682) maa tarGab nafsii fii ?ann ... ?ann-aHtaaaj lah
?au-akalmah // (U)
- (683) ?ista\$hat fii bait-almutanabii // (ML)
- (684) qaSbin 9alai Tala9 ... ?irtifa9 Sautii // (U)
- (685) wamin ... ?aquul fiihaa ?anaa// (MC)
- (686) wamin nakad-addunnya ... // (U)
- (687) ?iDTarait ?innii-aruuH baitnaa // (U)
- (688) waxalii-auraaqii min ha\$\$axS // (U)
- (689) wakirhi-illaa ha\$\$axS haa6aa // (U)
- (690) wala-axat willa-alfaraa\$ // (U)
- (691) rabuma-inn faaris yisma9nii // (U)
- (692) ?au-aHad balqah filqaDiiyyah 6ii // (U)
- (693) haa6ii fi-auwal-assitiinaat // (ML)
- (694) wala-axat willaa warai-alfaraa\$ yarkiZ // (U)
- (695) qaal yabiik-arra?iis // (ML)
- (696) yiit willaa faaris // (U)
- (697) sallamt 9alaih // (U)
- (698) Caan yiguul-i\$gilt ?int // (U)
- (699) gilt qaal-almutanabii ka6aa // (ML)
- (700) gaal xalSuu-auraagah // (U)
- (701) haa6ii min Hikam-almutanabii// (MC)
- (702) na9am // (S)
- (703) na9am // (S)

(704) Taib // (S)
 (705) ?ibin-arruumii gitli-alhijaa? // (ML)
 (706) ?ibin-arruumii faDii9 // (U)
 (707) ?ilaa waSaf-alaHdab // (U)
 (708) la9tiraaDa 9alaa xalq-allaah // (U)
 (709) ?au-ayyumaa // (U)
 (710) faka?aniC ti\$ufiinah fii Suurah futuGraafiyyah // (U)
 (711) na9am // (S)
 (712) Hattaa yakfiiC // (U)
 (713) ?ih // (S)
 (714) ?inn-allah yarhamah fahad bin raa\$id // (U)
 (715) xali-ibin-arruumii // (U)
 (716) fahad bin raa\$id // (ML)
 (717) ?aHyaan // (S)
 (718) ba9D-ixwaanna-illi-ahjiihum // (U)
 (719) yiguul yam9auwad sami9nii qaSiidtii // (U)
 (720) ?anaa fiih ba9D-alixwaan-addublumaasiyyiin // (ML)
 (721) ?alHabaayib 6ulaa yiguul manSuur sami9nii // (U)
 (722) min 9aruDhum-addayqaan-atGa\$mar-anaa waiyyaah // (U)
 (723) Tab9an ma-agdar-aguul-alqaSiidah // (ML)
 (724) ?ih // (S)
 (725) faa yiguul bubadir ?ana-alHiin baTTalt ziraari
 -alfaugii maa\$abgih // (U)
 (726) min hiJaak lii // (U)
 (727) ruuH mariHah // (U)
 (728) ?ibin-arruumii mariH // (MC)
 (729) ?iih // (S)
 (730) Taib maa niqdar ya9ni // (U)
 (731) maa taHafaZ \$ai mu9aiyan lah // (U)
 (732) ?ibin-arruumii // (ML)
 (733) ?ih // (S)
 (734) wallah ya?amal ?ibin-arruumii // (U)
 (735) ?ibin-arruumii 9ajiiB // (U)
 (736) lah qaSiidah fii waHiid-almuGaniyah// (U)
 (737) na9am // (S)
 (738) ?ana-anSaH // (U)
 (739) \$abaabnaa waxwaannaa ... ?almitwal9iin bi\$ii9r yiqraun
 yi\$uufuun // (U)
 (740) yiqraun Hag-arraiyyaal haa6aa // (U)

- (741) Taib // (S)
 (742) gilt ?aiDan // (U)
 (743) binla9buun lau jiit bitigraa binnisbah li\$\$i9r
 -a\$\$a9bii// (ML)
 (744) ya9ni haa6ih-a\$\$axSiyyah \$axSiyyat binla9buun // (ML)
 (745) lifnuun haa6ii ... ?illii 9ala-amtidaad-aljaziirah
 walxaliij haa6ihi // (ML)
 (746) ?allatii .. tarakat lisanawaat // (U)
 (747) wasatatruk lisanawaat Tawiilah // (MC)
 (748) ya9ni min muHibbii wa9u\$aaq haa6a-allaun // (U)
 (749) ?alla6i-ibtada9ah binla9buun // (U)
 (750) filfunuun // (U)
 (751) haa6ih-a\$\$axSiyyah ... ?i\$tiguul 9annah // (U)

 (752) ?umm xaalid // (ML)
 (753) muHammad binla9buun // (ML)
 (754) ?intai-alHiin 6akartiinii \$ai naasiih-anaa // (U)

 (755) na9am // (S)

 (756) ?anaa // (S)
 (757) kin-atitaba9 // (U)
 (758) muqaabalaatiC-intai // (U)
 (759) wabintanaa hudaa Husain // (U)
 (760) wajami9-a\$yaa? tixiS-alfan // (U)
 (761) min 9arDuhum kin-atitaba9 // (U)
 (762) muqaabalaat ... ?alax-alustaa6 yusif-adduuxii // (U)
 (763) wa-atimannaa lah kull-attaufiiq // (U)
 (764) yusif-adduuxii // (ML)
 (765) ma9-iHtiraamii lah // (U)
 (766) walisum9itah-alfanniiyyah // (U)
 (767) ?arju-ann yukuun fii 9ilmah // (ML)
 (768) ?inn 9abdallah-alfaraj ... muqalid // (U)
 (769) faa ... ?arju-innii sima9t yaum min-alayyaam // (U)
 (770) ma-adrii hu xaTa? ... minnah // (U)
 (771) ?au nisyaan // (U)
 (772) yiguul ?innah ... ?innah ... binla9buun-imtidaad // (U)
 (773) binla9buun min maat // (U)
 (774) maat filkuwait biTaa9uun // (U)
 (775) sanat-alf waDin miitain wasab9ah warbi9iin hijrii // (U)

 (776) hijrii // (S)

 (777) maat biTaa9uun taqriib mi?ah wathmaaniyah waxamsiin
 sanah // (U)
 (778) faa ... 9abdallah-alfaraj-allah yarhamah// (ML)
 (779) wanaa ma-aHib ya9ni // (MC)
 (780) ?ann-axuuD fi-a\$\$yaa? ... ?anaa fii qinaa 9anhaa // (U)
 (781) 9abdallah-alfaraj ... muqallid // (ML)
 (782) jami9 ... ?ala\$9aar // (U)
 (783) ?illii huu gaalhaa kullah maaxuu6ah min binla9buun // (U)
 (784) Kullah muHaakaat fii binla9buun// (MC)

 (785) ya9ni taib hall // (ML)

- (786) ya9ni binla9buun 9aa\$ gabil 9abdallah-alfaraj // (U)
- (787) faa 9abdallah-alfaraj // (ML)
- (788) ?arju-ann yakuun fii 9ilm-alax yusif...?adduuxii // (U)
- (789) wanaa lii mukaanah 9indah // (U)
- (790) ?innah-aluqniyah maa yaat min 9abdallah-alfaraj // (U)

APPENDIX F

TONE DATA

Utterances in Group ONE

- (1) // daxalt 9ind-aHmad-alxamiis //
'I went to Ahmad Al-Xamis.'
- (2) // saafart ma9-alwaalid-ila-albaSrah //
'I went to Basrah, with my father.'
- (3) // riHnaa karaCii //
'We went to Karachi.'
- (4) // takallamt-akthar min marrah fiSSaHaafah //
'I talked (about this issue) more than once in the press..'
- (5) // kaanat lii qaDiiyyah filmaHkamah //
'I had a suit in the court.'
- (6) // za9al SubaaH //
'Subah was angry.'
- (7) // raaH-albaHrain //
'He went to Bahrain.'
- (8) // xaifiin min maHammad yi9mal 9amal //
'They were anxious (because they were expecting) Muhammad to do something (awful).'
- (9) // kint-ag9ad ma9 naas //-akbar minnii sin // wakthar minni-iTTilaa9 //
'I used to sit with people who were older and more knowledgeable than myself.'
- (10) // maat faqiir // maa 9indah \$ai //
'He was very poor when he died.'

- (11) // -alkuwait fiihaa kuut kabiir //
- 'In Kuwait there's a big hut (cottage).'
- (12) // -alHadiith 9an-almaaDii jiddan mumti9 //
- 'Talking about the past is fascinating.'
- (13) // haa6aa yuusif //
- 'His name is Yousif.'
- (14) -uxuu naaSir//-illi yiqraa bili6aa9ah //
- '.. a brother of Nasir who reads (the Quran) on the radio.'
- (15) // ?irgayyah tijaaratha-arraqqiiq //
- 'Rugaiah, has a slavery business.'
- (16) // ?uhuu wikiiH //
- 'He is uproarious.'
- (17) // -aljiiz?-alauwal-imzarka\$ //
- 'The first volume was smart.'
- (18) // -alGuuS mihnah Sa9bah //
- 'Pearl-fishing is very difficult job.'
- (19) // -alxidmah mii giliilah //
- 'The service wasn't that bad.'
- (20) // saalfat-alGuuS //
- 'The story of pearl-fishing.'
- (21) // -illi giltlik-iyvaahaa //
- '... which I told you (about).'
- (22) // -illi maa yiTii9-a\$\$uur yiSiir lah Ci6iih //
- 'The one who wouldn't listen will have it.'
- (23) // ?uhuu farraa\$ //
- 'He is a servant.'

- (24) // wa huu kaatib .. 9ind mullaa MaHammad halmaujuud//
 '.. and a clerk working with "Mulaa" Muhammad, who is still alive.'
- (25) // mithil 9abdallah-aSSaani9 // mithil-aHmad-albi\$ir
mithil fahad burislil //
 'Like Abdullah Al-Sani9, Ahmed Al-Bishir, and Fahad Burisli.'
- (26) // \$i9r-almutanab^bii fiih-alHikmah //
 'Al-Mutanab^bi's poetry has wisdom.'
- (27) // wa fiih-arrujuulah //
 '.. and dignity.'
- (28) // wa fiih-aTTumuuH //
 '.. and courage.'
- (29) // wa kul \$ai fii \$i9ir-almutanab^bii //
 '.. and (you may experience) everything in Al-Mutanabbi's poetry.'
- (30) // saalfitah fahras kitaab // SaTar Tuwiil-uSaTar
giSiir //
 'His talk (his logic when he speaks) is like the table of contents, one line might be long and the other short.'
 (ie. He is not consistent.)'
- (31) // Kulluhum rabi9naa // \$amlaan // ?u bugammaaz wihlaal//
 // ?u mi\$aari-arrauDaan //
 'They are all our friends; Shamlan, Abuqamaz, Hilal and Mishari Al-Rawdan.'
- (32) // saafarau min-alkuwait // -ila-azzubair // ?u min-azzubair // -ila-albaSrah // ?u min-albaSrah-ilaa baGdad
 // ?u min baGdad-ilaa dima\$q // ?u min dima\$q-ilaa
bairuut // ?u filbaaxirah-ila-aliskandariyyah //
 ' They've travelled from Kuwait to Al-Zubair, Basrah, Bagdad, Damascus, Beirut, and by a ferry to Alexandria.'
- (33) // -almajmuu9 taqriiban thimaaniin-alf //
 'The grand total is approximately eighty thousand.'

- (34) // jiit laagaitah yaum min-alayyaam willaa yiDHak //
- 'I found him laughing, one day.'
- (35) // ?anaa yaum min-alayyaam tahaawa\$t ma9-alwaaldah //
- 'One day, I had a row with my mother.'
- (36) // -aHagiigah ?iHnaa miDTari^riin //
- 'In fact, we are desperate.'
- (37) // -umai maa 9indinaa //
- '.. and we don't have water.'
- (38) // gabilhaa maa garait fimTauwa9 //
- 'Before that (school) did you read with a "mutawa9" (Quran teacher)?'
- (39) // Hag-aDDaHaa min yi\$rab-alCai //
- 'Who will drink tea at midday?'
- (40) // ?in TaaHat ba9ad ?i9rif \$iGlik //
- 'If you drop it, then you have to.....'
- (41) // -asta9iir-alkitaab laa baGait-agraah //
- 'I borrow a book when I want to read (it).'
- (42) // ?i9mal // tilqaa //
- 'You'll have what you've worked for'
- (43) // lau \$aifah // Caan gaalik //
- 'If you had seen him, he would have told you.'
- (44) // ?illii maa yiTii9-iyZii9 //
- 'The one who wouldn't listen will loose.'
- (45) // maakuu saiyyaaraat //
- 'There were no cars (at that time).'
- (46) // maa yiguul-assalaam 9alaikum //
- 'He wouldn't say 'Hello'.'

- (47) // ?aHmad \$auwqii maa yi\$tiGil ma9-albanaanii //
- 'Ahmad Shawqi doesn't work as a builder.'
- (48) // -albinaiyyaat maa-iTil9uun //
- 'Girls don't go out.'
- (49) // maa kammal-addiraasah yuusif //
- 'Yousuf didn't finish his study.'
- (50) // ?anaa maa 9indi-ifluus //
- 'I don't have any money.'
- (51) // -iSGaar maa-iy9arfuun \$ai biddinyaa //
- 'They are still young. They don't understand life.'
- (52) // -aluGniyyah maa yaat min 9abdallah-alfaraj //
- 'Abdullah Al-Faraj didn't write this song.'
- (53) // bai firii haa6aa //
- 'In what area (neighbourhood) is that?'
- (54) // wain riHtau hassafrah //
- 'Where did you go this time?'
- (55) // -issufun wain fiih //
- 'Where are the ships?'
- (56) // bidaayat-addiraasah wain ta9allamt //
- 'Where did you go, in your early study?'
- (57) // lai\$ kilmat-a\$\$\$aa9ir Sa9bah //
- 'Why is the word of the poet difficult to understand?'
- (58) // mita-aSdart kitaabik //
- 'When did you publish your book?'
- (59) // ?i\$laun 9araft-aHla-alkalimaat //
- 'How would you know, it is the best?'
- (60) // lai\$ nihaayat-a\$\$\$ahar //

- 'Why, the end of the month?'
- (61) // -alwalad wain yixi\$²ifluusah //
- 'Where would the boy hide his money?'
- (62) // min yi\$rab-alHaliib //
- 'Who drinks milk?'
- (63) // -i\$Hagah⁹-itTaali9 fiinii //
- 'Why are you staring at me?'
- (64) // mitaa tiruuH-alkuwait //
- 'When are you going to Kuwait?'
- (65) // min gaalik^L halaxbaar-azzainah //
- 'Who told you the good news?'
- (66) // maa garait fimTauwa9 //
- 'Have you read with a "mutawa9" (Quran teacher)?'
- (67) // 9asaa maa 9indik mariid //
- 'Hopefully, you don't have a sick person (at home).'
- (68) // taHfaZ Hag-aHmad \$auwqii \$ai //
- 'Do you recall any of Shawqi's poems?'
- (69) // maa HaDart-annadwah-ams //
- 'Did you attend yesterday's lecture?'
- (70) // \$ift-alfilm-albaarHah //
- 'Did you see the movie last night?'
- (71) // maa gilt Haq-aHad //
- 'You didn't tell anyone, did you?'
- (72) // maa \$ift bu9alii //
- 'Have you seen Abu-Ali?'
- (73) // taqraa jaraayid halayyaam //
- 'Do you read newspapers nowadays?'

- (74) // 9indik qalam //
- 'Do you have a pen?'
- (75) // laa tiquul Haq-aHad //
- 'Don't tell anyone.'
- (76) // 9aTni-alqalam //
- 'Give me the pen.'
- (77) // quum // sauw lii Cai //
- 'Go and make a cup of tea for me.'
- (78) // yallah nam\$ii //
- 'Let us go.'
- (79) // -ixi6-assuwiiC //
- 'Take the key.'
- (80) // ?u ruuH-assayyaarah //
- '...and go to the car...'
- (81) // ?u \$a^GGilhaa-uhaathaa//
^
- '..., and bring (it here).'
- (83) // -i\$9alaik 9indik saiyyaarah //
- '(you don't have any worries) You have a car.'
- (84) // \$ift-i\$luun yitHaCCaa //
- 'Have you noticed how he speaks!'
- (85) // ?i\$kithir Hilwah halbadlah //
- 'How nice (his) suit is!'
- (86) // \$inuu halka\$xah haa6ii //
- 'Oh! These are smart (clothes).'

Utterances in Group TWO

- (1) // jiit laagaitah yaum min-alayyaam willa yiDHak //
'I found him laughing, one day.'
- (2) // ?anaa yaum min-alayyaam tahaawa\$t ma9-alwaaldah //
'One day I had a row with my mother.'
- (3) // ?in TaaHat ba9ad 9irfai \$iGliC //
'If you drop it, then you have to do (something).'
- (4) // haa6aa yu^usif ?uxu naaSir-illii yiqra? fili6aa9ah //
'His name is Yousif, a brother of Naasir who reads (the Quran) on the radio.'
- (5) // huu farraa\$ wa huu kaatib ma9 mullaa maHammad Halmaujuud //
'He was a servant and clerk working with "Mulaa" Muhammad, who is still alive.'
- (6) // kaanat-almaktabah fissuug-addaaxlii //
'The library was located in the 'internal' market.'
- (7) // wa kutub ma9duudah //
'... and there were few books.'
- (8) // laakinii kint ag9ad ma9 naas //
'But, I use to sit with people ...'
- (9) // -akbar minnii sin .. wak^uthar minni-iTTilaa9 //
'(people) who are older and more knowledgeable than myself.'
- (10) // bai firiiij haa6aa //
'In what zone (neighbourhood) was that?'
- (11) // daxalt 9ind-aHmad-alxamiis //
'I went to Ahmad Alghamis.'
- (12) // saafart ma9-alwaalid-ila-albaSrah //
'I travelled, with my father, to Basrah.'

- (13) // yimkin tuguul-linaa wain riHtau fiihaa //
- 'Will you tell us, where did you go?'
- (14) // riHnaa fiihaa karaCii //
- 'We went to Karachi.'
- (15) // laa .. fii sanat-arba9ah warba9iin //
- 'No, (it was) in the year forty four.'
- (16) // Hagiigah Hinaa miDTarriin -umaa 9indanaa mai //
- 'In fact, we were desperate and we didn't have water.'
- (17) // ?aradnaa nitwajjah-ila-alkuwait //
- 'We wanted to return to Kuwait.'
- (18) // 9ind maa saafarnaa min-albaHrain //
- 'When we left Bahrain.'
- (19) // laa ba9ad-i^dstad-ak[^]thar //
- '(However), it became more stronger.'
- (20) // maa fiihaa sufun //
- 'It has no ships.'
- (21) // -assufun wain fiih //
- 'Where are they (the ships)?'
- (22) // fii king //
- '.. in King (name of place).'
- (23) // -alxidmah mii qaliilah //
- 'The service wasn't that bad.'
- (24) // tikallamt-ak[^]thar min marrah //
- 'I talked (about this issue) more than once ..'
- (25) // fiSSaHaafah //
- ' .. in the press..'
- (26) // wa filjihaaz-ali9laamii //

- '... and in the media.'
- (27) // taxtalif yamm xaalid 9an-ayyaamkum haa6ii //
- '(These days) are different from the present, mother of khalid.'
- (28) // la?an-alkuwait kaanat Tarab //
- 'Because, life, in Kuwait, was all fun.'
- (29) // bidaayat-addiraasah wain ta9allamt //
- 'Where did you go, in your early study?'
- (30) // Taib gablhaa maa garait fimTauwa9 //
- 'ok. Before that (school) did you read with a "mutawa9" (Quran's teacher)?'
- (31) // maaku sayyaaraat //
- 'There wasn't any car.'
- (32) // laakinⁿahaa Hilwah //
- 'But, it was beautiful.'
- (33) // haa 9asaa maa 9indik mariiD //
- 'Hopefully, you don't have someone (who is) sick!'
- (34) // maa yiguul-asalaam 9alaikum .. -iHtiraam lilmar?ah //
- 'He will not say 'Hello', which is a matter of a respect for the lady'
- (35) // Tab9an rabiyyaat //
- 'Of course, Rupees.'
- (36) // ?aHmad \$awqii maa yi\$tiGil ma9-albanaanii //
- 'Ahmad Shawqi (a famous Arab poet) don't work as a builder.'
- (37) // -alibnayyaat maa yiTil9uun //
- 'Girls don't go out.'
- (38) // zain-aSSbai wain yixi\$ baizaatih //
- 'Where would the boy hide his money?'
- (39) // mithil-allah yarHumih 9abdallah-aSSaani9 //

- 'Like Abdallah Al-Sani9, God rest his soul in peace.'
- (40) // mithil-aHmad-albi\$ir mithil fahad burislil //
- '...like Ahmad Al-Bishir, like Fahad Bu-Rashid.'
- (41) // ?asta9iir-alkitab laa baGait-aqra? //
- 'I borrow a book when I want to read.'
- (42) // waththar fiik ka\$aa9ir //
- 'Who have had an influence on you, as a poet?'
- (43) // ?ammaa fi\$\$i9r-annabaTii //
- 'But, with regard to the popular poetry...'
- (44) // fiih-alHikmah //
- 'It has wisdom.'
- (45) // wa fiih-arrujuulah //
- '... and it has dignity...'
- (46) // wa fiih-aTTumuuH //
- '... and (it has) courage...'
- (47) // wa kul \$ai fii \$i9ir-almutanabii^b //
- '... and (you may experience) everything in Al-Mutanabbi's poetry.'
- (48) // kaanat lil qaDiyyah filmaHkamah //
- 'I had a suit in the court.'
- (49) // ?ista\$hadat fii bait lilmutanabii^b //
- 'I cited one verse from Al-Mutanabbi's poetry.'
- (50) // ?aluGniyah maa yaat min 9abdallah-alfaraj //
- 'Abdullah Al-Faraj didn't write this song.'
- (51) // wa ?amma-aSSaGiir //
- '... but the young...'
- (52) // minhum yaHamluunah-ilaa 9adan //

- 'Some take it (by ship) to Aden ...'
- (53) // wa minhum yaHamluunah-ila-alhind //
- '... and some take it (by ship) to India.'
- (54) // ?ammaa fii 9i\$riin tis9ah //
- 'But on the twentieth of September ...'
- (55) // ?irgayyah tijaaratha-arraqiir //
- 'Rugaiah, has a slavery business.'
- (56) // jaami9-alxaliifah //
- 'Al-khalifa's mosque'
- (57) // lai\$ kilmat-a\$\$aa9ir Sa9bah //
- 'Why is the word of the poet difficult to understand?'
- (58) // ma9-alasaf-inniC janbii jins laTiif //
- 'What luck (I can't say anything), there is a lady sitting beside me.'
- (59) // ?uHuu wakiiH maa yig9ad raaHah //
- 'He is uproarious, (he) wouldn't calm down.'
- (60) // sim9ai \$iguul //
- 'Listen to what he says.'
- (61) // yin9adaun^d 9ala-alaSaabi9 //
- 'You could count them on your fingers.'
- (62) // gaal yaa manSuur xaffif \$uwayyah //
- 'He said; Mansour calm down.'
- (63) // wilyaa jiit 9ind-almuruur allah-alxair maa yiguuluun lii \$ai //
- 'When I go to the traffic department, they wouldn't question me.'
- (64) // ?amma-aljuz?-aththaanii laa wallah ba9ad-i\$taGalt fiih //
- 'I worked hard on the second volume.'
- (65) // Tab9an ma-agdar bi\$ir-annaas //

- 'Of course, I wouldn't talk of anyone elses' poetry.'
- (66) // muu \$arT-innah yisib^b-annaas //
- 'It isn't necessary (for him) to insult others.'
- (67) // mata-a Sdartih //
- 'When did you publish it?'
- (68) // ?aljuZ?-alauwal mizarka\$ //
- 'The first volume was smart.'
- (69) // ?i\$laun 9araft-aHla-alkalimaat //
- 'How would you know, it is the best?'
- (70) // fahras kitaab saTar Tuwiil wa SaTar gisiir //
- 'Like the table of contents, one line might be long and the other short.'
- (71) // ka6aalik-aladab-a\$\$a9bii //
- '.. likewise, the folk literature.'
- (72) // ?aaxir-intaajii //
- 'My last publication ..'
- (73) // ?a\$har-a\$\$u9ara-a\$\$a9biyiin filbaHrain //
- '(Who) is the most famous folk-poet in Bahrain?'
- (74) // taHfaZ Hag^g-aHmad \$ai //
- 'Do you recall any of Ahmad's poems?'
- (75) // wa maat faqiir maa 9indah \$ai //
- '.. and he was very poor when he died.'
- (76) // ?aHsan Gazal gaalah-almutanab^bii //
- 'What is the best "Gazal" (love poem) of Al-Mutanabbi?'
- (77) // walGauS mihnah Sa9bah //
- 'Pearl-fishing is a very difficult job.'
- (78) // lau muu kil yaum .. yaum waraa yaum //

'If it isn't daily, it could be every other day.'

(79) // ?u\$amlaan //

'...and Shamlan..'

(80) // wa ?ubuu qammaaz //

'... and Abu-Gamaz..'

(81) // wa hilaal //

'... and Hilal..'

(82) // wa mi\$aari-arrauwDaan //

'... and Mishari Al-Rawdan..'

(83) // wa fii nihaayat-a\$\$ahar //

'... and at the end of the month..'

(84) // yaqbaD-illii lah //

'... he will collect his (salary)..'

(85) // lai\$ nihaayat-a\$\$ahar //

'Why, the end of the month?'

(86) // Hag minuu haa6ii //

'Who is it for?'

(87) // min-alkuwait-ila-azzubair //

'... from Kuwait to Al-Zubair (in Iraq)..'

(88) // wa min-azzubair-ila-albaSrah //

'... from Al-Zubair to Basrah..'

(89) // wa min-albaSrah-ilaa baGdad //

'... from Basrah to Bagdad..'

(90) // wa min baGdad-ilaa dima\$q //

'... from Bagdad to Damascus..'

(91) // wa min dima\$q-ilaa bairuut //

'... from Damascus to Beirut..'

- (92) // wa filbaaxirah-ila-aliskandariyyah //
- '..and by ferry to Alexandria.'
- (93) // maa kammal-addiraasah yuusif //
- 'Yousuf didn't finish his study.'
- (94) // ?ammaa rab9ah kammaluu //
- '.. but, his friends finished theirs (studies).'
- (95) // wa SubaaH 9indah bint-isimhaa faaTmah //
- 'Subah has a daughter named Fatimah.'
- (96) // -irHalau min-alimHarrag //
- 'They moved from Al-Maharq (in Bahrain).'
- (97) // wa jau-ila-alkuwait //
- '.. and they came to (settle in) Kuwait.'
- (98) // wa-alkuwait fiihaa kuut kabiir //
- 'in Kuwait there's a big hut (cottage).'
- (99) // za9al SubaaH //
- 'Subah was annoyed ..'
- (100) // wa raaH-albaHrain //
- '.. and (he) went to Bahrain.'
- (101) // ma-astaqbalau SubaaH //
- 'They didn't welcome Subah.'
- (102) // xaifiin min maHammad yi9mal 9amal //
- 'They were afraid Muhammad would do something (awful).'
- (103) // 9azam xaliifah //
- '(He) invited Khalifah.'
- (104) // waafaq xaliifah //
- 'Khalifah accepted.'
- (105) // maa Zarauwnaa //

- 'They didn't mistreat us ...'
- (106) // -alHadiith 9an-almaaDii jiddan mumti9 //
- 'Talking about the past is very interesting.'
- (107) // laa yisjan //
- 'No, he will not be put in prison.'
- (108) // wa laa yub9ad //
- '.. and (he) will not be deported.'
- (109) // maa maal-abadan //
- 'No, (he) was never biased.'
- (110) // wa 9allamtih bilqiSSah //
- '.. and I told him the (whole) story.'
- (111) // fiih 9alaayim ya9arfuunhaa hal-albaHar //
- 'There are symbols which are well known to the sailors.'
- (112) // kaan killah 9ala-albarqiyyaat //
- 'It was all through telegrams.'
- (113) // ?au yumur 9ala-addikaakiin //
- '..or he may pass by the shops.'
- (114) // wa-almajmuu9 taqriiban thimaaniin-alf //
- '.. and the grand total is approximately eighty thousand.'
- (115) // mai-alHuluu biruuHah wa mai-almuruug biruuHah //
- '.. and the clean water is separated from the unrefined water.'
- (116) // Hag⁹-aDDaHaa min yi\$rab-alHaliib //
- 'Who will drink milk, at midday?'
- (117) // yitlaga⁹anaa wa yaaxi6-alHaliib //
- 'He will receive us (before the castle) and take the milk.'
- (118) // ?innah-anaa maa 9indi rayyaal //

'(Because) I don't have a husband.'

(119) // ?inti maa \$iftiih-al9aam //

'Didn't you see it last year!'

(120) // maa yabuunah-akil-albait //

'They don't want home-cooking.'

(121) // ?i9mal tilgaa //

'You'll have what you've worked for'

(122) // laazim-itGarsiinhaa babnaa?ik //

'You must teach it to your children.'

(123) // la?annuh-anni9mah zauwaalah //

'Because, wealth wouldn't last.'

(124) // laazim-alkibaar yifahmuun-aSSiGaar //

'Adults must teach the young.'

(125) // -iSGaar maa ya9arfuun \$ai min-addinia //

'They are still young. They don't understand much about life.'

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